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THE NEW YORK



DRAMATIC MIRROR

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PRICE TEN CENTS



Photo Rose and Hopkins, Denver, Col.

FREDERICK PERRY.

IN
OTHER
CITIES

SAN FRANCISCO.

At the Grand Opera House on Sunday afternoon, May 8, Melbourne MacDowell began the second week of his engagement in a very extravagant production of Sardou's Cleopatra. Mr. MacDowell is certainly at his best in the rôle of Anthony, and the storm of applause that has greeted him at each performance shows plainly that he is a favorite in this part. Miss Poling has a delightful Cleopatra and brought out all the slyest moods of this wonderful character, and with much power thrilled her audiences. Next week.

The Tivoli co. certainly has again done itself proud in the very fine presentation of The Runaway Girl, which had its first run on Monday night, 10. About two years ago the Duff Opera co. gave as the first production of this bright opera, with Maria Doré in the title rôle, and many prominent players in the other leading roles. It is safe to say that our little home co. acquitted itself just as creditably as any opera company could. The stage settings were all especially made for this production and therefore would excel many others, for it does not impose scenery to carry it across the continent. The costumes were also fresh and new, and this is always a delightful feature. Miss Phillips was seen in the title rôle and looked and acted charmingly. Her beautiful voice was never heard to better advantage, and she was daintily throughout. Hartman, as Flipper the jockey, was exceedingly funny, and brought down the house with his funniness. George Chapman and George Barnum sang very well, and Arthur Cunningham is still the popular favorite. A long run is predicted for the play.

The Rogers Brothers in London are still at the Columbia, this being their second and last week, 10-17. The second week's business has fallen off some, and this can be easily understood, for we have had so much of this sort of thing lately and at popular prices. Of course there is no comparison in the magnificence of the production, but the fact is not all that is required to make a successful one. Mr. Cope is a very clever comedian, and the Rogers Brothers are both decidedly good, but the singing forces are a little weak, and, of course, they do have a Lillian Russell. Next week we are to have Mansfield, and the engagement is sure to be a tremendous success, for the advance sale has been one of the largest ever known for a dramatic star. He is to open in Ivan the Terrible, and give besides Old Heidelberg, The Persian Romance, Beau Brummel.

At the California Theatre on Sunday night, 8. Our New Minister was presented by a capital co., headed by the old Alcazar favorite, Ernest Hastings. Ernest Hastings as the New Minister was refreshing and has never been cast for anything that suited his particular style better. His absence from this city has only made him dearer to his many admirers, many of whom were there to give him greetings on Sunday night. Charles Stedman as Lam Ransome, the reformed convict, was admirable. John Conyers as the comic detective kept the house in a continual roar, for his impersonation was by far the funniest thing we have had for some time. John E. Brown as Skewicks, the New York Bowery boy, was a favorite from the first. He did not overdo, and gave a clean cut performance, his whistling being one of the decided popular hits of the evening. Gertrude Perry as Lem Ransome's daughter, and Phila May, the sister of the new minister, were both good, but had very little to do. Clara Rainford as the tattling old hen was perfectly cast. The play will run for next week.

The Two Schools co. company by Alfred Coppey, was presented at the Alcazar. There were 5-10 for the first time in this city, to a very large audience on Monday night, and proved to be one of the most interesting plays this theatre has had for some time. Miss Block as the young wife and Mr. Durkin as the husband were as popular as ever in their happily cast roles. Mr. Maher was extremely funny and gave a very artistic performance. Miss Starr and Miss Howe added much to the performance by their capital playing. Miss Clegg is always delightfully gay and gave good chance to show her cleverness in the rôle of Madame Brenouil. The stage, under the direction of Fred Butler, was beautifully set. Next week, Collinette.

Fischer's Theatre is still closed and will be opened in a few weeks with an entirely new co. in some new burlesques. The improvements are being rushed to completion.

The Central Theatre's offering 9-16 is Hereward Mayall in The Three Musketeers. This is one of Mr. Mayall's best roles, and he is certainly suited to it. He has appeared before in it at the Grand Opera House, when he was playing there in stock. Lloyd Edwards was the king and George P. Webster the cardinal. Miss Elmers was the king's consort and Miss Lawton, Lady Winter. The balance of the co. appeared to advantage in the minor roles. Down by the Sea with the boards next week.

At Saturday morning, 8. Madame Marcella Sembrich gave the second concert of season. So great was the demand for seats that it was found necessary to prevail upon Madame Sembrich to favor us with another concert, and on Tuesday, 10, the Alhambra Theatre was the scene of another ovation for this greatest of coloratura singers. OSCAR SIDNEY FRANK.

KANSAS CITY.

The theatre season is rapidly drawing to a close in Kansas City, for last week was the final effort at the Orpheum, and May 15-21 will mark the closing of the Willis Wood, Grand, and Century. The Grand is announced to close 28, which will leave only the Auditorium where the Woodward Stock co. will probably continue for two or three weeks longer.

The coming of Miss Schell in Babette was an event looked forward to with much interest, so when she appeared at the Willis Wood 12 for a three nights' engagement, it was a capacity audience that greeted her. Much to our sorrow, however, and undoubtedly to her also, Miss Schell was suffering from a severe cold, and although she insisted on appearing on the opening night, she was compelled to give a very limited performance so far as her vocal powers were concerned. The audience was immensely pleased, however, with both star and opera, and were most generous in their applause. Ida Hawley sang several of Miss Schell's solos the first night, and took her place the remainder of the engagement. The production was prettily staged and costumed and the chorus a very pleasing feature.

Anna Held in Mam'selle Napoleon was the attraction at the Willis Wood 16-18, playing to big business. The production is a thoroughly artistic one, in every way, showing lovely chorus, set off by beautiful costumes and elaborate stage settings, forming many pretty pictures. Miss Held is the same petite little person we have seen and admired several times before, her Frenchy ways and pronunciation proving as charming as ever. Her acting was really quite clever in several scenes, while her songs all won enthusiastic applause. E. H. Sothern in The Proud Prince 19-21.

Ross Coghlan, appearing in The Greatest Thing in the World, opened a week's engagement at the Grand 15 to a large audience. The production proved very interesting in many ways, but local critics agreed that the action of the play was too slow to be thoroughly enjoyable, although the players seemed adequate to their parts. As Virginia Bryant, Miss Coghlan proved herself an actress of much ability, her portrayal being most artistic and natural. The play was appropriately staged and costumed. The theatre will be closed for the Summer at the conclusion of this engagement.

Janice Meredith was the Woodward Stock co.'s offering at the Auditorium 15-21, playing to the usual good business. Jane Kenward in the title rôle did not appear at her very best, except in the emotional scenes, when she rose to the occasion grandly and scored immensely with her audiences. Carleton Macy as Charles Fowles played the rôle with much dignity and was well received. George Farren was given but little opportunity as Lord Clowes, but made all that was possible out of the part. Elizabeth Woodward as Talitha, H. Guy Woodward as Philion, Will Davis as George, and Fred and Tom Foy as Colonel Rahl also deserve praise. Parfissal 22-28.

Nobody's Claim held the boards at the Gillian 15-21, and although having been a frequent visitor during the past few seasons, played to good business. The play was well staged and presented by a co. of capable players. The week of 22-28 will be the closing one at this house, and as a grand finale Manager Brigham announces a triple offering composed of The Denver Express, Over the Sea, and A Barrel of Money.

The second week at Forest Park did not open up very favorably for outdoor amusements, as the weather man gave Kansas City a plentiful supply of rain storms. Conditions were much better by the middle of the week, however, and business will doubtless be good for the remainder of the week.

Shulamith, a Hebrew opera sung in the original tongue, was quite a novelty as given by the Hebrew Operatic and Dramatic co. of Chicago, at Musical Hall 15. Mrs. Beulah Jacobson, R. Shengold, Ida Blum, and A. Jacobson took the leading roles and were well received. The co. is touring the South.

William Warren, who has been on the road as manager of the Under Two Flags co. the past season, has resumed his duties as business manager of the Woodward Stock co. at the Auditorium.

Charles Lothian, a former member of the Woodward Stock here, but lately of Charles Frohman's executive staff, is a visitor in our city for a few weeks.

Carl Metz and Will S. Rose have been sent to New York city as representatives of the Kansas City Mu-

sicians' Union to attend the convention of the International Federation of Musicians.

The Gentry Brothers' Shows gave exhibitions 13-14 to good business. The show contains many new features this season and is bigger and better than ever.

D. KEELEY CAMPBELL.

MINNEAPOLIS.

One's loss is another's gain could not be better illustrated than by the desertion of Fratil Schiff from grand opera to the realm of comic opera. His engagement at the Metropolitan Opera House latter half of week ending 7 in Babette was the occasion for a generous outpouring of people, who manifested their appreciation in no small measure. Eugene Covello sang better than ever. Eddie Linne displayed a soprano that is evenly registered, Louis Harrison is a voice in himself.

Otis Skinner in his new play, The Harvester, was the bill at the Metropolitan five nights of week 8. The daily press spoke in high terms of the production, one paper saying "that it marks a new era in romantic drama."

Dick Ferris and the Ferris Stock co. appeared in My Jim at the Lyceum week 8.

Why Girls Leave Home was explained at the Bijou Opera House week 8. Uncle Tom's Cabin 15.

Janet Price has resigned as dramatic editor of the Tribune and agreed to direct the start rehearsals in the new opera by Richard Crooks. It is said that her part was written expressly for her.

The Minneapolis Press Club gave their annual benefit performance at the Metropolitan 5. The house was sold out and a goodly sum realized. The entertainment was furnished by members of visiting cos.

E. H. Sothern was accorded a most enthusiastic reception at the Metropolitan Opera House 12-14, when he played the rôle of the Proud Prince. Seldon has an audience held in complete awe by an artist, not even a whisper being heard to mar the effect, so intense was the interest. First the King and later as the Court Fool, Mr. Sothern was at all times master of his rôle. Jennie Laurel, as Perpetua shared the honors with the star, being admirably fitted for the role she essayed. Alfie Warner made a decidedly good opposite as Lycabettus. Orme Edwards was good as Bildeberg. John Findlay also did good work in the rôle Court Jester.

Percy Howell, supported by the George Fawcett Stock co., began a two weeks' engagement at the Metropolitan, opening in The Great Unknown, which pleased large audiences and won for the star and support much merited approbation. Miss Howell is a favorite with local theatregoers, and won new friends by her clever work. Alfred Hudson made a most satisfying Jeremiah Jarroway. De Witt C. Jennings and Evelyn Vaughn carried off the comedy honors. Molly Brady offered some clever character work as Aunt Prudence. Emily Rogers and Agnes Everett appeared to advantage. Frank Craven and Anita Carroll made much of small parts. O Kulu Sun 22-28. A Girl from Dixie 20-June 4. The Metropolitan will close the regular season about June 13 and will be dark until Sept. 1.

Martin's Uncle Tom's Cabin delighted large audiences at the Bijou Opera House 15-21. The presenting co. was adequate. A special matinee was given 20. The audience from the orphan asylum being the guests of the management. Ben Hendricks in Erik of Sweden 22-29.

The Ferris Stock co. played to good business at the Lyceum 15-21. Dr. Jekyll and Mr. Hyde being the bill. Ben Johnson handled the dual leading rôle in his usual finished manner, drawing a nice distinction between the two characters. Maude Gilbert did excellent work as Gladys. A. Byron Beasley, as Utterston, and W. H. Murdoch, as Dr. Lanyon, were happily cast. Charles C. Burnham, as the Scotland Yard man, and Ernest Fisher, as the London nobody, were satisfactory. Maisie Clegg appeared to advantage. A Contented Woman 22-28.

The Children of the Ghetto was presented by the Home Dramatic Club at the Lyceum afternoon 15. A large audience witnessed a very commendable production.

Allison Skipworth has been engaged as leading woman of the Ferris Stock co. during Miss Hayward's absence. She will make her first appearance in A Contented Woman 22.

Plans for a new auditorium have been completed and work will be commenced at once. The building will be 76 x 125 feet, constructed of brick, with terra cotta trimmings, and will have a seating capacity of 2,500. The stage will be 34 x 65 feet, well supplied with dressing-rooms, and will seat 300, a feature that will appeal to our several choral associations. The architecture will be Grecian-Doric.

CHARLES M. LANE.

INDIANAPOLIS.

Twelfth Night was presented at English's 12 by Viola Allen and a splendid co. before a brilliant audience that filled the theatre. Company Girl 19. The performances of The Footloose 21.

The Holden Stock co. opened its second week at the Park 18-19 in The Denver Express, a melodrama that tells a story of mining days in Colorado. John Preston as Deadwood Dick, and Bernice Howard as the heroine, bring out the romance of the plot. George D. Mackey played the heavy rôle, and the chief comedy rôle was in the hands of Jack Ward Kett. Jack P. White and Maude Holden gave prominence to two other characters. Lotte Edmunds, one of the most conscientious players of the co., takes the part of a "social mystery." Little Alice K. Berry did her usual singing specialties that won the approval of the audience. Resurrection fills out the balance of the week.

The recital given at the Propylaeum 11 by Marie Nichols, the violinist, was a genuine treat to the music lovers of this city.

The Indianapolis "News'" Newsboys Band gave their first of a series of concerts and entertainments 11.

A capacity audience enjoyed the excellent concert given by the Musikverein under the direction of Alexander Ernestoff, at the German House 13.

Madame Schumann-Heink will give a recital at English's 20. The programme will not be started until 8:45, this arrangement being made for the convenience of the Chinese prince, Pu Lun, who, with his suite and the members of the committee having the entertainment in charge, will occupy the three hours after 8.

Gentry Brothers' Dog and Pony Show opened 16-21 at the Indiana Stock co. in the Denver Express, a melodrama that tells a story of mining days in Colorado. John Preston as Deadwood Dick, and Bernice Howard as the heroine, bring out the romance of the plot. George D. Mackey played the heavy rôle, and the chief comedy rôle was in the hands of Jack Ward Kett. Jack P. White and Maude Holden gave prominence to two other characters. Lotte Edmunds, one of the most conscientious players of the co., takes the part of a "social mystery." Little Alice K. Berry did her usual singing specialties that won the approval of the audience. Resurrection fills out the balance of the week.

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The Silver King in a creditable manner. The title-role was portrayed by Maurice Freeman. The Spider was well played by Robert Lowe. Lucia Moore as Nellie Denver, and Blanche Hall as Olive Skinner were both good. The stage settings were very effective. Thelma 23-25.

Last Lynne was given at the Cleveland 16-21 by a good co., headed by Inez Forman. *An Orphan's Prayer* 22-25.

The Euclid Avenue Garden Theatre is rapidly nearing completion, and will be ready for the opening Monday, June 6. Manager Max Faethenbauer is preparing to give a season of opera, and the co. will be one of unusual excellence.

The Garden Theatre (Baltinor's), under the management of Burton Colver, is being put in shape for the opening, which will occur about June 6. C. W. Miller's production of *The Show Girl* will be the initial attraction. The cast includes Hilda Thomas, Sam Mylie, Lou Hall, Fern Melrose, Fred Truesdell, R. E. Warren, Josephine Floyd, Sid Foster, Ada St. Clair, Charles R. Haigh, May Sweeney, Charles E. Parcor, Catherine Tanner, Edna Sweeney, Susette Beatty, and the Three Faust Sisters.

The formal opening of the Lyric Theatre occurred Friday, 20. William Proctor-Trotter's pupils were seen in vaudeville and ballets.

Shea's Empire Theatre closed its season with the performance Saturday, 21. A benefit will be tendered Treasurer Fred Brandt, Monday evening, 30.

Barnum and Bailey's Circus will pitch its tents on the South Side 23.

DETROIT.

Sapho is the offering for second week of the Eugene Blair Stock co. at Lyceum Theatre May 15-21. The version is the same as that used by Olga Nethersole, but it must be recorded to Miss Blair's credit that she has eliminated much in her production that was considered objectionable in the Nethersole portrayal. Miss Blair has in the role of Anna Le Grande, and this fits her like a glove, and in spite of severe cold the evening night which handicapped her vocalily, her embodiment was entitled to the highest praise. Harry G. Keenan was in every way satisfactory as Jean Gauvin, being well adapted to the part. Joseph Egerton was splendid as Uncle Cesars, handling it with a naturalness and finish that bespeak the skilled actor. Seth Cabell Halsey in the dual role of Dechelette and Hesteme displayed considerable versatility. W. W. Gifford as Comte Edouard Muller in Flannigan; Catherine De Barry as Madame Hesteme, and Leila Haxford as Aunt Divonne all rendered capable assistance. Much comedy has been infused into the offering, which increases its entertainment features, and large business is being done. Craft of Society 22-28.

A departure from the usual at the Whitney Theatre 15-21 is *An Orphan's Prayer*, having its first production in a city. Nettie De Coor as a winning actress of modern days, as Calamity Jane, is the star and deserves a great deal of credit for a splendid interpretation of a somewhat difficult role. She is decidedly above the usual popular price house performer. Frank Ireson as the father, Seth Owens, met every requirement, and it is to be regretted that he does not have a more pretentious part. William Arthur Hooper as Clinton Crosby was quite satisfactory as the villain, who was Celia Alberg as Florence and James Weston as Silas Ricaby. Deserted at the Alter, next booking.

Detroit Opera House will open 19 for a three evenings' engagement with *The Merry Grafters*, by Dr. Shurly and Mr. Orlob of this city. Several professionals and some of the best local talent are in the cast and large returns are expected for the Woman's Hospital and Infant's Home, for whose benefit it is being given.

The Bohemian drama, *The Miller and His Child*, will be given for the first time here at the Bohemian Turner Hall 29, under the auspices of the Ladies' Auxiliary of that society. A. FRANCIS.

LOUISVILLE.

The regular season at Macaulay's closed May 14 with the conclusion of the Viola Allen engagement in Twelfth Night, which was extremely successful both in point of attendance and the excellence of the representation.

Ex-Governor Bob Taylor, of Tennessee, lectured at Macaulay's 17 on "Castles in the Air," which was heard here for the first time.

Patrick O'Sullivan, the former Louisvillian, who has spent the past four years abroad, will give a piano recital at the same hours 19.

At the Avenue 15-21 *The James Boys* in Missouri will close its run at that popular house.

At the New Masonic local amateurs presented Hiawatha, vaudeville entertainment. The proceeds were for benefit of the Flower Mission, a very worthy object.

It was announced that the Rev. Walter E. Bentley would, in the interest of the Actors' Church Alliance, deliver his lecture, "Reminiscences of the Stage," at Macaulay's 18. The weather was extremely inclement and it was decided to postpone the occasion until a later date.

Work has been commenced on the changes that will be made at Music Hall, transforming it into the New Hopkins' Vaudeville Theatre, that will be in the Louisville amusement field with high-class vaudeville when the season reopens.

William Castleton, the tenor, is visiting his home people here prior to his departure for Europe, where he will make an extended stay.

During the engagement of Kate Claxton at Macaulay's, she was interviewed with reference to the suit brought against her by Mrs. Hart Jackson in connection with the ownership of *The Two Orphans*. She expressed confidence of the outcome so far as her interests were concerned, and it was very evident from her manner that the merits of the controversy were in her favor.

A concert at Jockey Club Park will open June 4 with the First Imperial Marine Band of Germany, which is brought here under the management of James B. Camp.

SEATTLE.

Seattle has not had a great deal of burlesque as compared with many other cities, but has over shown an interest in this class of entertainment. The Casino co. opened to a packed house at the Seattle 8 in Fiddle-Dee-Dee, and business continued good throughout the week. Rice and Cady appeared in *The Web* and Fiddle parts and received favorable comment. Hobbs North as the Jew scored a hit. Sydney De Grey as Hoffman Barr made the part one full of life and scored heavily with his songs. Lou Harlow was most pleasing as the Widow Meadowbrook. Flossie Hope and Lillian Leavy introduced some very clever dancing. The performance as a whole was a better one than was seen here last season. The chorus showed lack of rehearsal at the first performance or two, but that soon wore off. Hurly Burly in a Royal Family 15-21.

McFadden's Bow of Flats had fairly good business at the Grand Opera House 8-14. The performance offered was one that pleased well for its kind, and several very good specialties were introduced. A Girl from Dixie 15-17. Madame Marcella Sembrich in concert 18. The Rogers Brothers 22-24. Four Cohans 25-28.

The Punkin' Husker had a week of fairly good business at the Third Avenue 8-14. George Morrison, Perle Martin, Emma Marie Davis, and Dave A. Martin as principal members of the co. worked hard and caused many of the audiences to manifest every show of appreciation. A play without a name will be put on at the Third Avenue 15-18 by the co. appearing during the last week in *The Punkin' Husker*. A prize will be given for the most appropriate title selected by the patrons. Isabel Irving in *The Crisis* 19-21. Last Lyons 22-25.

Galatas and The Streets of London were the bills at Alcazar 8-14, and the Ed Redmond co. recorded another week of good business. The difference of the two bills spoke well for the versatility of the co. Lost and Won 15-18. The Plumber 19-21. RODNEY D. WHITE.

DENVER.

Beginning Monday, May 9, Denver was given a theatrical treat such as she has not had before this year. For three nights and a matinee Richard Mansfield acted to standing room only houses, pleasing the tastes of all by his wonderful variety of performances. Immediately at the close of his engagement Anna Held proved to capacity houses for the second night of the week. Mam'selle Napoleon did not please so well as it might have done had not the Rogers Brothers set a standard to judge by, but nevertheless it was a creditable performance. That the Broadway Theatre overflowed for this week is a compliment to the appreciation of Denver audiences.

At the Tabor Grand 9-14 The Sidewalks of New York switched over from the burned down New Curtis and played to good houses. The play was rather monotonous with here and there a glimmer of light. It was rather well acted and seemed to please the usual Curtis Street crowd.

At the Broadway week of 18, but for five days only, comes Maud Adams in *The Little Minister*, followed by E. H. Sothern in *The Proud Prince*.

Manager A. R. Pulton and F. C. Schmitz, of the New Curtis, announce that the theatre will be rebuilt at an expense to them of \$100,000, and that the stage will be enlarged to a width of 75 feet and a depth of 40. The auditorium will seat 3,000 people.

This will be the largest capacity of any house in the city. He will maintain 10, 20 and 30 cent prices, charging but 50 cents for box seats. Work will be commenced at once.

At the Tabor the May Howard co. will play musical comedy for an engagement of eight or ten weeks, dependent upon their success. They are packing the houses at present.

The Orpheum has booked Mrs. Leslie Carter for

week of 21 and promises to do an enormous business. This successful theatre closed its prosperous season 15 and opens again but for this engagement.

WILLARD PACKARD HATCH.

TORONTO.

In a revival of his play, Old Lavender, Edward Harrigan played to successful business at the Grand Opera House 16-21. The presentation throughout was well rendered and the star showed that none of his historic capability had waned, and in this comedy drama, as of old, he had plenty of scope to make a good impression, which he did not fail in the least to take advantage of. A. Steele, the new George Morris, carried his title to the parts, as did also Jay H. Wilson, the villain, and Alice Graham, the erring wife. The songs, "When the Clock in the Tower Strikes Twelve" and "Where Poverty's Tears Roll and Flow," were introduced and were both well received. The resurrected play was as keenly appreciated. The resurrected play was as keenly appreciated. The resurrected play was as keenly appreciated.

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Sapho is the offering for second week of the Eugene Blair Stock co. at Lyceum Theatre May 15-21. The version is the same as that used by Olga Nethersole,

but it must be recorded to Miss Blair's credit that she has eliminated much in her production that was considered objectionable in the Nethersole portrayal.

Miss Blair has in the role of Anna Le Grande, and this fits her like a glove, and in spite of severe cold the evening night which handicapped her vocalily, her embodiment was entitled to the highest praise.

Harry G. Keenan was in every way satisfactory as Jean Gauvin, being well adapted to the part. Joseph Egerton was splendid as Uncle Cesars, handling it with a naturalness and finish that bespeak the skilled actor. Seth Cabell Halsey in the dual role of Dechelette and Hesteme displayed considerable versatility. W. W. Gifford as Comte Edouard Muller in Flannigan; Catherine De Barry as Madame Hesteme, and Leila Haxford as Aunt Divonne all rendered capable assistance. Much comedy has been infused into the offering, which increases its entertainment features, and large business is being done. Craft of Society 22-28.

A departure from the usual at the Whitney Theatre 15-21 is *An Orphan's Prayer*, having its first production in a city. Nettie De Coor as a winning actress of modern days, as Calamity Jane, is the star and deserves a great deal of credit for a splendid interpretation of a somewhat difficult role. She is decidedly above the usual popular price house performer. Frank Ireson as the father, Seth Owens, met every requirement, and it is to be regretted that he does not have a more pretentious part. William Arthur Hooper as Clinton Crosby was quite satisfactory as the villain, who was Celia Alberg as Florence and James Weston as Silas Ricaby. Deserted at the Alter, next booking.

Detroit Opera House will open 19 for a three evenings' engagement with *The Merry Grafters*, by Dr. Shurly and Mr. Orlob of this city. Several professionals and some of the best local talent are in the cast and large returns are expected for the Woman's Hospital and Infant's Home, for whose benefit it is being given.

The Bohemian drama, *The Miller and His Child*, will be given for the first time here at the Bohemian Turner Hall 29, under the auspices of the Ladies' Auxiliary of that society. A. FRANCIS.

STANLEY MCKEOWN BROWN.

BUFFALO.

Edwin Holt, supported by a carefully selected co., presented *The Cardinal* at the Star May 16-21 to very good business. Mr. Holt is seen to excellent advantage in the title-role. W. R. Cartwright, a Buffalo boy, is seen an Strozi, and surprised his many friends by the excellence of his acting. Mr. Cartwright has a very bright future before him, and there is no doubt he will reach a high position in his chosen profession. Ross McVille in *His Honor* 22-28.

Violin Allen in Twelfth Night will play a three days' engagement at the Teek 28-29.

Carl McHugh, a prominent young society man, made his debut in *Madame Butterfly* at Shea's week 25 and scored a great success.

Sydney Diamond is in town after a very successful season of thirty-three weeks. Mr. Diamond is considering several good offers for next season.

The First Imperial Marine Band of Germany, who are on their way to St. Louis, will play a three days' engagement here 20-22.

The Cardinal co. will close its season here 21. P. T. O'CONNOR.

NEW ORLEANS.

The Alice Treat Hunt Stock co. continues playing to satisfactory audiences at the Elysium Theatre 15-21. The bill presented was Master and Man, and as usual, the co. acquitted itself in a professional manner.

Miss Lester Longman and Miss Hunt in the leading roles did the lion's share of the work in a degree highly satisfactory. Both have merit and have identified and endeared themselves to the theatregoing public. Raymond Whittaker, Herbert Brenon, and Mabel Trunnel were in the cast and scored successfully. The Merchant of Venice 22-28.

The third week at Athletic Park showed a big improvement on its previous at the recent, under the management of Otto Hirsch, and presented *The Amour* with a cast of forty clever people 15-21. Aida Hemmi, Mae Sailor and John Wheeler do the principal work in the cast and their endeavors are most satisfactory. Others in the cast are: William Corliss, Harry Carter, J. W. Nickols, Burrell Barberette, George Thomas, George R. Averil, Louise Lewis, Zane Austin, and Ocie Williams. The chorus is attractive to the eye and works with considerable vivacity and effect. The orchestra is all that could be asked for in the way of efficiency. The Idol's Eye 22-28.

J. MARSHALL QUINTERO.

OMAHA.

This is the last week of the season at the Boyd, the Ferris Stock co. opening the Summer season 22. Richard Mansfield 6, 7 opened to a large and fashionable house. His new play, *Ivan the Terrible*, was received up to the expectations of the many critics and made a grand impression, a large and brilliant co. and made a double audience a two and three audiences 10, 11. Maud Adams in *The Little Minister* 14, Kershaw's Minstrels 15 to good business. E. H. Sothern 16, 17 in *The Proud Prince* received a perfect ovation and added another to his many dramatic triumphs. The house was packed at both performances.

Anna Held will close the regular season 20, 21. At the Krug, 15-18, was *She Blame* was presented by Jed and Eddie Cullen. The Merchant of Venice 22-28.

Kings Park, one of our most popular suburban Summer resorts, was partially destroyed by fire 14. A. L. Hunter lost some valuable music of his own composition which will be impossible to replace. The park was to have opened 15, but the fire will cause a postponement of some weeks at least.

J. R. RINGWALT.

PORLTAND, ORE.

Madame Sembrich was accorded an ovation by a large and cultured audience at the Marquette Grand May 13. It was the only a fraction at this house during the week. The Four Cohans 16, 17. The

Nautilus co. closed its engagement at the Baker with What Happened to Jones 8-14. Howard Gould played the name part and was ably seconded in the fun-making by George Woodward as the professor. Thomas Oberle as the bishop, Frank MacVicar as Holder, Elsie Esmond as Cissy, and Phoebe McAllister as Alma Starlight. The Casino co. opened 15 with Fiddle-Dee-Dee.

The Pratt-Stevenson co. gave us a successful week of old timer repertoire at Corday's 8-14. The bills included The Black Flag, My Wife, and East Lynne. A feature of the engagement was the portrayal of Sir Francis Lovison in the latter play by Manager W. M. Russell. Isabel Irving came to Corday's 18-21 with The Crisis.

JOHN F. LOGAN.

NEW YORK.

The Little Church Around the Corner at the Bijou May 16-21 drew good houses. It is a melodrama of Metropolitan life, with handsome scenery and mounting. Ruth Macaulay is the leading woman, and she is a good actress. Master Leroy Sumner as the street Arab was fine and made a hit. Geraldine Tripp as Joannina is a cute juvenile actress. Mrs. Dawson as the husband was excellent. Harold Cahill was the villain, and he was a good one. Black Patti Troubadour 22-28. The season at the Bijou Theatre will close 28.

Members of the profession are flocking into town for the Summer.

Ioanthe was presented at the Academy of Music 17 by Vallah Clapp's pupils. They gave an excellent performance.

WALTER C. SMITH.

TOLEDO.

A Country Girl pleased two fair houses at the Valentine May 14. While the production did not claim any bright particular star, the whole co. worked nicely together. Clarence Harvey, the comedian, was funny all the time. Fred Deyo was one of the daintiest little men we have seen. The Royal German 15-18. The Nine Band gave two concerts 17 composed of almost entirely popular music. The audiences were very liberal in their marks of appreciation.

At the Empire Robie's Knickerbocker Burlesques entertained good houses 15-21. Reid and Gilbert, the comedians, made good in the opening and closing burlesques. Frank Finney and Gertrude Le Clair were well received. The Amatos scored in their dancing specialty. The quartette was good and the chorus showed good drilling.

C. M. EDSON.

COLUMBUS.

At the Great Southern 16 The Country Girl played to a good house and furnished satisfaction amount and quality. The Empire Theatre Stock co. 16-21 is presenting The Cowgirl and The Lady and is extracting from it most of its values. The members all approximate the general qualities of their respective roles, no one having much opportunity through having a part especially fitted to his or her temperamental range, to distinguish himself or herself by work superior to their general accomplishments.

J. CLARENCE SULLIVAN.

MURKIN.—**AUDITORIUM** (Lewis and Shelley, mgr.): William Owen in *The Lady of Lyons* 13 pleased good business. A Chicago Tramp 18.

MURKIN.—**AUDITORIUM** (Lewis and Shelley, mgr.): William Owen 12; large house; artistic performance. Chicago Tramp 17.

PHOENIX.—**THE GRAND** (Chamberlin, Harrington and Co., mgr.): Human Hearts 15; interesting play; pleased large audience. A Royal Slave 22.

DIXON.—**OPERA HOUSE** (E. M. Truman, mgr.): William Owen in *Lady of Lyons* 14; good house; well received. A Chicago Tramp 19. Royal Slave 26.

OLNEY.—**HYATT'S OPERA HOUSE** (A. Horrell, mgr.): A Royal Slave (orchestra benefit) 19.

ALTON.—**TEMPLE THEATRE** (W. M. Savage, mgr.): Maid and the Mummy 23.

INDIANA.

TERRE HAUTE.—**THE GRAND** (T. W. Barhydt, Jr., mgr.): Guy Stock co. 9-14 in *Day of Judgment*. An American Cousin. The Gambler. A Brother's Revenge. Harry Tracy the Bandit. Papa's Boys pleased fair house. Francis Wilson in *Ermeline* 16. A Country Girl 20; class season.

FORT WAYNE.—**MASONIC TEMPLE THEATRE** (Frank E. Stender, mgr.): Francis Wilson in *Ermeline* 18. The Creation, assisted by Theodore Thomas' Chicago Orchestra, 23.

HAMMOND.—**TOWLES OPERA HOUSE** (James Wingfield, mgr.): In the Shadow of the Gallows 15 pleased fair house. Eleventh Hour 22. A Prince of Tatters 29.

NEW HARMONY.—**THRALL'S OPERA HOUSE** (Arthur Fretzert, mgr.): Swiss Bell Ringers 11; good co.; fair house.

WASHINGTON.—**SPINK'S OPERA HOUSE** (Frank Greene, mgr.): *Thubby Comedy* 9-14; poor business; co. fair. Butlers (hypnotists) 16-21.

LA PORTE.—**HALL'S OPERA HOUSE** (W. J. Hall, mgr.): Lyman H. Howe's Moving Pictures 10, 11; fair houses. Hazel Harrison's Benefit Concert 22.

RICHMOND.—**GENNETT THEATRE** (O. G. Murray, mgr.): The Tenderfoot 20.

INDIAN TERRITORY.

CADDY.—**NEW OPERA HOUSE** (Amos K. Boss, mgr.): Romeo and Juliet 18.

IOWA.

IOWA FALLS.—**METROPOLITAN OPERA HOUSE** (E. O. Ellsworth, mgr.): North Brothers' Comedians 16-22; fair business; audiences delighted; strong dramatic co. Plays: A Little Princess. The Colonel. Hand of Man. Utah East 14. Uncle Tom's Cabin. Strategie for Gold. **ITEMS:** Additional Materie of Minnesota, is arranging for a season of comic opera at Lake Calhoun, a popular Minnesota Summer resort.—The churches at Mitchellville, Ia., have gone into the show business to such an extent that the management of the Opera House will remodel the house and utilize it for other purposes.—The old Opera House at Emmetsburg, Ia., known as Music Hall, is being remodeled and will be used by the local military co. as an armory.—The African Methodist Episcopal General Conference has passed a resolution forbidding members of that church from attending theatres, dancing and playing cards.—A war against posting bills on telegraph poles and trees has been inaugurated in Minneapolis by the Improvement League.—The loss of 4 inches of the tail of a performing kangaroo owned by the Nelson Theatrical co. has resulted in that co. bringing legal action against the Pennsylvania R. R. Co. for \$5,000 damages. While switching the car containing the kangaroo a piece of chain fell and clamped off 4 inches of the animal's caudal appendage. Thirty thousand dollars is being raised by a stock co. at Stillwater, Minn., for the purpose of building a new Opera House in that city this Summer. It looks as though the movement would be successful.

FRANK E. FOSTER.

DES MOINES.—**FOSTER OPERA HOUSE** (Foster Amusement Co., mgr.): Maude Adams in *The Little Minister* 12; S. R. O., breaking house record for attendance for season; co. unusually strong; closed season.—**GRAND OPERA HOUSE** (Foster Amusement Co., mgr.): North Brothers' Comedians 9-14 in A Room of One's Own; All for the Love of a Man. The Girl in White. Turned Up. Camille. Ruthless. Mavonnerie; good co. and business. Kersands' Minstrels 16-18; good co.; big business opening night. Blue Ribbon Minstrel Girls 19-21. The Moonshiner's Daughter June 3-5.

OTTUMWA.—**GRAND OPERA HOUSE** (J. Frank Jersey, mgr.): Human Hearts 11; fair patronage; satisfactory production. May Musical Festival, assisted by Chicago Symphony Orchestra, 24, 25.—**ITEMS:** Human Hearts co. practically closed season at Grand. For this occasion Mr. Jersey brought his Opera House orchestra from Ottumwa, there being no orchestra at the Grand. Miss Mary Brewster, soprano for the Ridgeway Concert co., has closed her season and has returned to her home in this city. Miss Brewster will be with the Ridgeway co. next season.

SIOUX CITY.—**GRAND OPERA HOUSE** (A. B. Bell, mgr.): Fritz Schell in *Babette* 9; delighted capacity; great enthusiasm. Braung Stock co. 23-28.—**ITEMS:** Oliver Martelli co. will open season at Riverside Pavilion June 5.—Innes' Band at Riverside Park 30.

CEDAR RAPIDS.—**GREENE'S OPERA HOUSE** (John B. Henderson, mgr.): Van Dyke co. 16-23 opened in For His Sake to good business; full house. Other plays: Across the Desert. Miss Hursey from Jersey. A Fatal Scar. Remembrance. A Wolf in New York. Jack's Wife. Face to Face.

FORT MADISON.—**EBINGER GRAND** (C. H. Salisbury, Jr., mgr.): Elks' Minstrels 11; capacity well pleased. Lady of Lyons 23; closer season.—**ITEM:** C. H. Salisbury will assume his duties as manager of the Independent Carnival co. next month.

DUBUQUE.—**GRAND OPERA HOUSE** (William T. Roehl, mgr.): Flora de Voss Dramatic co. 9-14; fair houses; good performances. A Night in Bohemia (local) 16, 17; delighted packed houses. The Cardinal 22. Kersands' Minstrels 23. Choral Club (local) 26.

CINCINNATI.—**U. M. W. A. OPERA HOUSE** (Samuel Baily, mgr.): Davis-Smith Stock co. 12, 13; fair business and co. Plays: A Hero in Rags. The Moonshiner's Daughter.

KANSAS.

WICHITA.—**CRAWFORD THEATRE** (E. L. Martling, mgr.): Rose Coghlan in *The Greatest Thing in the World* 13; good co. and business.—**ITEMS:** Fire broke out in the Novelty Theatre during the performance 12 and a panic was narrowly averted. The film used on the moving picture machine caught fire in some manner and but for the timely arrival of the fire department a serious fire would have been the result. Several persons were injured, but none seriously except the operator of the machine who was very badly burned about the face and hands. Building was overhauled and reopened 16.—The Parker Amusement co. of Abilene, Kan., opened here 16, they having been engaged to exhibit here during the Spring Carnival 16-21.—Professor Gleason, horse tamer, decided to show here one week longer than was intended and drew immense crowds 9-14.

PITTSBURG.—**LA BELLE OPERA HOUSE** (W. W. Bell, mgr.): Sac Harbor 10; fair house; good co. Holden's Comedy co. 11-14. Plays: Nobody's Claim, A Barrel of Money. Denver Express. Over by the Sea; good houses; well pleased. Lorraine Buchanan co. 23-27.

IOLA.—**GRAND THEATRE** (C. H. Wheaton, mgr.): Holden Comedy co. 9, 10. Plays: Nobody's Claim. Denver Express; pleased S. R. O. Madison Square Theatre co. 13, 14; good co.; very large audiences. Plays: Brother John, Three of a Kind. Thelma 20. Stock co. 23-27 2.

LEAVENWORTH.—**CRAWFORD OPERA HOUSE** (Morris Cunningham, mgr.): Blunkard Stock (return) 9-11; fair business.—**ITEM:** The Electric Park Stock co. opens season 2d under management of L. Lysle Lewis. Everything looks bright for a prosperous season.

HUTCHINSON.—**HOMECHEATRE** (W. A. Lee, mgr.): Princess Bonnie (local) 9; good co. and business. Sac Stock co. 12-14; fair co. and business. Plays: Davy Crockett. An Irishman's Home, A Night at Delmonico's. Lillian Mason co. 30.

PARSONS.—**EDWARDS' OPERA HOUSE** (Nellie and Carroll, mgr.): Thelma (Speddon-Page co.) 14; splendid satisfaction to fair business. Stater's Madison Square Theatre co. 16-18.

GREAT BEND.—**WILNER'S OPERA HOUSE** (J. P. Lewis, mgr.): Lillian Mason co. 12-14. Plays: A Wife's Honor. My Old Kentucky Home. Sapo; excellent co.; fair business.

CHANUTE.—**HETRICK THEATRE** (G. W. Johnston, mgr.): Malone's Wedding 3; fine attraction to S. R. O. Thelma 18.

BERLIN.—**OPERA HOUSE** (D. G. Addleman, mgr.): Kempton Komedy Kompany 9-14; good business; co. very satisfactory.

KENTUCKY.

LEXINGTON.—**OPERA HOUSE** (Charles Scott, mgr.): Balles of the Regiment (local) received initial presentation 13 to S. R. O.; bright musical comedy containing many tuneful, catchy numbers; well received; large audience. Mr. Ballard, author, is dramatic critic of leading daily of this city and well known in profession.

MAYSVILLE.—**WASHINGTON OPERA HOUSE** (Robert Dye and Frank, mgrs.): J. L. Hamilton, bus. mgr.); Red Men's Carnival and Pow-wow June 13-18.

LOUISIANA.

SHERVEPORT.—**ITEMS:** The Sherveport Theatre Co. and Ehrlich Brothers have erected summer theatre in Shreveport, to be known as Park Theatre, Ehrlich Brothers to manage same in conjunction with Grand Opera House. The building will seat 1,400; stage is 55 feet wide and well equipped with all necessary scenery, etc. The Spooner Dramatic co. was to open the house 8, but owing to delay in completion was unable to do so until 15, when same was opened with performances of Dr. Jekyll and Mr. Hyde. A good crowd was present and enjoyed very fair performance. The co. will remain here until June 15. Spooner Dramatic co. 8-14 appeared at Grand Opera House in Ben Bolt, Nell Gwynne, Dr. Jekyll and Mr. Hyde. A Man of Mystery; fair attendance and performances.

MAINE.

BANGOR.—**OPERA HOUSE** (F. A. Owen, mgr.): Ben Hur closed 11 to big business and best of satisfaction. Garrison, Condit and Mack opened 16-21 (except 18) to full house. Bentrow's Pathfinder 22-28.—**CITY HALL.**—**OLDFIELD** (Woodman and Jordan, mgrs.): Real Widow Brown 15; excellent co.; highly popular with good audience. El Hubbard 21 canceled. Garrison, Condit and Mack 23-28. Powers Stock co. June 6-8.

PORTLAND.—**JEFFERSON THEATRE** (Cahn and Grant, mgrs.): Busy Day 16, 17; good attraction and business. Royer Brothers 18; fair house; co. fair. Alvin Joslin 19 was well received. Ward and Vokes 21, 22. Candida 24.—**PORTLAND AUDITORIUM** (William R. Chapman, conductor): Maine Musical Festival June 6-8, including Schumann-Heink, Macanda, Bouton, Lennon, Johnson, Barrow, Miles, Archambault, and Kronold as solo artists.

LEWISTON.—**EMPIRE THEATRE** (Cahn and Grant, mgrs.): Busy Day 16, 17; good attraction and business. Royer Brothers 18; fair house; co. fair. Alvin Joslin 19 was well received. Ward and Vokes 21, 22. Candida 24.—**PORTLAND AUDITORIUM** (William R. Chapman, conductor): Maine Musical Festival June 6-8, including Schumann-Heink, Macanda, Bouton, Lennon, Johnson, Barrow, Miles, Archambault, and Kronold as solo artists.

ROCKLAND.—**FAREWELL OPERA HOUSE** (Bob Crockett, mgr.): Innocent Maids 14; good performance and business. Parada (local) 17-21. A Razored Hero 22. Alvin Joslin 25 canceled. Looping the Loop 26.—**ITEMS:** Ed La Barre, of this city, left 11 to join Lucifer's Minstrels.—Work has started on the new part theatre at Crescent Beach.

BELFAST.—**OPERA HOUSE** (W. J. Clifford, mgr.): Innocent Maids 13; good house. Preselle 16-21 canceled. Royer Brothers 22.—**ITEMS:** Mr. and Mrs. Thomas E. Shear arrived last week and will spend summer vacation at their home in Connecticut. Mr. and Mrs. W. F. Pendleton (Madison Blairstown) have taken a cottage for the season at George's Lake.

BRUNSWICK.—**TOWN HALL** (James F. Snow, booking mgr.): Western Maine Music Festival Chorus 11; large house; fine performance. Looping the Loop 12.—**ITEMS:** William R. Chapman, conductor for festival was visitor 11, 12.—Crowds of people from this town saw Ben Hur at Lewiston 12-14.

BATH.—**COLUMBIA THEATRE** (Oliver Moses, mgr.): Royer Brothers in Next Door 19; good performance; small house. George Sidney in Busy Day 20. Alvin Joslin 21.

MARYLAND.

HAGERSTOWN.—**ACADEMY OF MUSIC** (Charles M. Futterer, mgr.): Van Dyke-Eaton co. closed successful week 14. Plays: Under Sealed Orders, Carmen, A Lion's Heart, Faust, Three Musketeers, Don Caesar de Bazan, A Kentucky Romance, Two Orphans, Camille, Across the Desert, Over the Hills to the Poorhouse; closed season.

MASSACHUSETTS.

NORTH ADAMS.—**EMPIRE THEATRE** (James P. Sullivan, mgr.): House closed 23 with Mrs. Wiggs of the Cobweb Patch 14-15. Mrs. C. B. Bowes, who was at the head of the Richmond Theatre Stock co., has gone to his summer home in London, Conn.—The Blackinton Father Mathew Dramatic Club is rehearsing Handy Andy for early production.—Harry Orr, a member of the Who's Who co., is home for the Summer.—The Clara Turner co. was honored on its recent visit to North Adams. The entire membership of the Eagles attending the performance in a body. All members of the co. joined the local lodge on a previous visit.—The Pittsfield Female Minstrels gave performance at Adams 19.

THOMAS A. HAGERTY.

LAURENCE.—**OPERA HOUSE** (Cahn and Grant, mgrs.): Willy Musical Comedy co. in Two Old Cronies. In Atlantic City. Sweet Sixteen, 12-14; good performances; light houses. Ward and Vokes in A Pair of Pinks to large and delighted audience 16. This close house for Summer.—**COLONIAL** (Peter M. Sweeney, mgr.): The Summer season by the Weis and Buhler Stock co. was not a success and after one week's trial house closed.—**CASTLE** (A. H. Haynes, mgr.): The house closed its successful season 14.—**ITEMS:** The remodeling of the Opera House will be started at once, and it is hoped to have the work completed by Oct. 1.—Foreign-Siles Bros. Brothers' Circus 26.

WORCESTER.—**THEATRE** (W. A. Drown, res. mgr.): Hunter-Bradford Stock co. opened 16-21 with Rosedale to packed houses; excellent production. The Magistrate 22-28. Co. complete is Edmund Bruse, Robert Mackay, T. M. Hunter, Walter Hitchcock, Bob Clark, John Daly Murphy, Alfred Kapeler, George Seybold, Harry Ford, William Seymour, Fred Dean, Ida Lewis, Ruth Franklin, Elizabeth Dawson, Sam Sumner, Lillian Gish.—**FRANKLIN SQUARE THEATRE** (J. Murphy, res. mgr.): Bowers-Craven Stock co. 16-21 in The Late Mr. Jones, The Private Secretary; pleased fair business.

HARVERHILL.—**ACADEMY OF MUSIC** (Wallace and Gilmore, lessees): Chauncey Cleott in Terence 15; good production; delighted audience. The Hunch and the Maid 16 pleased co. houses. Masonic Minstrels (local) 24-25. Mrs. Wiggs of the Cabbage Patch 26.—**ITEM:** The Berkshire Street Railroad parks here and in Great Barrington will open 20 under the management of P. J. Casey of Springfield.

WEBSTER.—**USIC HALL** (Charles H. Whitney, res. mgr.): Dark Hall 15; when George Green presented the amateur drama to be staged under the direction of Telephone Rose Leboeuf, the title of which was not yet determined.—**ITEM:** The Cardinals 16-21.

DAVENPORT.—**GRAND OPERA HOUSE** (William T. Roehl, mgr.): Flora de Voss Dramatic co. 9-14; fair houses; good performances. A Night in Bohemia (local) 16, 17; excellent production; capacity. Richard Barry, a Haverhillian, received ovation. Isabella Pitt Lewis opens Summer season 19 with How London Lives, A Son of Toll, Legal Documents, and several new plays.

PITTSFIELD.—**COLONIAL THEATRE** (James P. Sullivan, mgr.): Chauncey Cleott in Terence 15; good production; delighted audience. The Hunch and the Maid 16 pleased co. houses. Masonic Minstrels 17.

LYNN.—**THEATRE** (Frank G. Harrison, mgr.): Mrs. Wiggs of the Cabbage Patch 13, 14; good co. fair business.—**ITEM:** Season closed 14. All other attractions billeted at this house are canceled, as the curtain was rung down in the Lynn Theatre for the last time 18, when it was totally destroyed by fire, and the town is now without a playhouse.

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PITTSFIELD.—**GRAND OPERA HOUSE** (Lawler Brothers, mgrs.): Lorne Elwyn Stock co. 9-14 in Jesus Christ, The Gambler, Resurrection, A Cavalier of France; fair business.

SALEM.—**THEATRE** (Harry Reed, mgr.): Brothers Royer in Next Door 13; very poor house and performance.

TURNERS FALLS.—**COLLEGE OPERA HOUSE** (Fred Colle, mgr.): Canadian Jubilee Singers 21.

CUNNINGHAM, mgr.): Keystone Dramatic co. closed 2-6, playing last half of week. The Hand of Man. The Devil's Witness, Woman of Fire, East Lynne, Two Frenchmen, attendance fair; co. good. Katherine Rober co. opened 9-14 with A Soldier of the Empire; excellent production; large house.

SAPPHO, Sappho, Romeo's Claim, The Clemenceau Case, Belle of Minnet River, Cinderella, Hamlet, Kathleen Maxon, etc. The Child Strollers; exceptionally good, but attendance light. Zephra 16 repeated to large house. Mrs. Leslie Carter in De Harry will close season 20.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (M. Reis, lessor; C. S. Smith, mgr.): The Runaways 14 to capacity; every one delighted. The Beauty Doctor (return) 16 to S. R. O.; audience very enthusiastic; closed season, which has been most successful in history of theatre. ITEM: Helen Lord and her husband, Raymond H. Haskins, guests of Mrs. Hubbard's garden, while here, and were lavishly entertained by numerous friends. Alvarez G. Romeo, who has been in advance of Corse Paytor this past season, is home for a few weeks.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (F. B. Sweet, mar.): Queen of the White Slaves 13 pleased lovers of sensational; topheavy house. Clara Turner co. 16-21 opened in The Sapphire, followed by My Brother's Sisters, Madam Du Barry, A Soldier in Petticoats, Midnight in Chinatown first half of week to fair business; co. good. Ben Green's co. 22. The Runaways 23. Cheuney June 1.

WARSAW.—NEW FARMAN THEATRE (D. M. Cauffman, mgr.): Seventy-fourth Regiment Band Concert 13; fine entertainment; light business. Harrison's Park June 14, 21, 28, July 5, 12, 19.—ITEM: W. H. Cheney, of this village, has purchased a majority of the stock of the New Farman Theatre as an investment. D. M. Cauffman will continue as manager for the coming year.

SARATOGA SPRINGS.—TOWN HALL THEATRE (Sherlock Sisters, mgr.): National Stock co. opened 16-21 to well filled houses. Plays first half of week: The Inside Track, For Love's Sake, The Plunger, The Fortune of a Wife; or, The Price of Gold; co. satisfactory; business good. High School Orchestra 26. Chauncey Olcott & Pink Dominos June 7.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, mgr.): Chester De Vonda Stock co. in The King's Drop of Poison, Jack's Best Girl, Beneath the Tiger's Claw, Doomed, Ten Ton Door, Willow Farm 9-14; excellent business. The Runaways 16 to S. R. O. Beauty Doctor (return) 18; fair business. Sign of the Cross 21.

JAMESTOWN.—SAMUEL'S OPERA HOUSE (M. Ries, lessor; J. J. Waters, res. mgr.): The Runaways 12 pleased large audience; closed season; one of best seasons since house was built; both financial and class of plays presented.—ITEM: Frank X. Brown, whose home is in this city, has returned, and expects to spend his summer here.

COHOES.—OPERA HOUSE (E. C. Game, mgr.): Dan'l Ryan Stock co. opened 16-21 to good business. Three Musketeers, The Great Ruby, Ingomar, Virginia Jim, The Penman, Monte Cristo, The Glided Pool, The Fatal Wedding, A Royal Lover, A Midnight Marriage, The Runaways 21.

NEWBURGH.—ACADEMY OF MUSIC (Fred M. Taylor, mgr.): Queen of the White Slaves 14; good business; pleasing performance. Show Girl 16; good house; pleasing performance. Mrs. Leslie Carter in De Barry 19.

NEW ROCHELLE.—THEATRE (D. T. O'Connor, mgr.): Grau's Fashionable Vandeville 14 pleased fair audience. Vandeville 18, second suspension of I. O. O. F., to good business. Chimes of Normandy (local) filled house 9; will be repeated 20.

CLYDE.—OPERA HOUSE (W. C. Nichols, mgr.): For Her Child's Sake 14 failed to appear. Dilworth Stock co. 16-21, pleasing packed houses; specialties very clever. Duncan Clark June 17. Brandon-Evans Stock co. 26-28. Night Owl's July 12.

NORWICH.—CLARK OPERA HOUSE (L. B. Bassett, mgr.): Mandie Hillman co. 12-14; fair performances; good business. Plays: Why Women Trust Men, Roy of Port Arthur, Jessie James, Jessie Bassell co. 19-21.

GLEN FALLS.—EMPIRE THEATRE (J. A. Holden, mgr.): Power of the Cross 17; good business and performance. Lorne Elwyn Stock co. 21-28 (except 26). Chauncey Olcott 20. Francis Wilson June 6. Violin Alice 8; closed season.

GENEVA.—SMITH OPERA HOUSE (P. K. Hardison, mgr.): Reuben in New York 12; light business. The Runaway 14. Chimes of Normandy 16. Fair performance. Parish Priests 18. Geneva Choral Society 24. Hobart College Paint and Powder Club June 13.

CORTLAND.—OPERA HOUSE (Wallace and Gilligan, lessor; W. W. Wallace, local mgr.): Beauty Doctor (return) 17 pleased large and appreciative audience.

GLOVERSVILLE.—DARLING THEATRE (William G. Gant, mgr.): Gornand and Ford on 9-14; business and performances light. The Runaways 23. National Stock co. 24-28.

LYONS.—MEMORIAL THEATRE (Burt C. Ohman, mgr.): Dilley-Cornell co. 9-14; good business; satisfactory performances. Plays: Resurrection, Dice of Death, Bubbles.

OGDENSBURG.—OPERA HOUSE (Charles R. Hubbard, mgr.): Wizard of Oz 17; fair performance; good house. Season closed with Chauncey Olcott in Terence 18; good house; excellent performance.

OSWEGO.—RICHARDSON THEATRE (G. A. Wallace, mgr.): Chimes of Normandy (local) 10 pleased large houses. Wizard of Oz 19.

MALONE.—OPERA HOUSE (H. A. Putnam, mgr.): Home Sweet Heart 19 failed to appear. Bennett-Milford co. June 6.

GREENBRIER.—PEMBER OPERA HOUSE (T. A. Boyle, mgr.): Sign of the Cross 18. The Hustler 20.

ONEONTA.—NEW THEATRE (O. S. Hathaway, mgr.; Ralph P. Stoddard, res. mgr.): Sign of the Cross 11-15.

BATAVIA.—DELLINGER OPERA HOUSE (E. J. Dellinger, mgr.): Stetson's U. T. C. (under canvas) 21.

PLATTSBURGH.—THEATRE (M. H. Farrell, mgr.): Wizard of Oz to S. R. O. 12. Sign of the Cross 16; satisfaction to fair houses.

JOHNSTOWN.—GRAND OPERA HOUSE (J. A. Collin, mgr.): Sharpay Stock co. opened to good business 16-21. National Stock co. 23-28.

PENN YAN.—YATES LYCEUM (H. R. Bell, mgr.): Y. M. C. A. Minstrels 12; good business.

NORTH CAROLINA.

WINSTON-SALEM.—ELKS' AUDITORIUM (J. M. Wilson, mgr.): Palmer Stock co. 16-21; opened to very good business with Idol of Idaho. Ferguson Stock co. (return) June 6-11.

NORTH DAKOTA.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, mgr.): Beggar Prince Opera co. 9-14 in Fra Diavolo, Maid Pasha, Olivette, The Mikado, La Mascotte, Pirates of Penseance, Girode-Girode; good business, inclement weather being responsible for some light houses; satisfactory performances. Field's Minstrels attracted capacity 16. The Game-Keeper 20. Willis Stock co. 23-28. Mahara's Minstrels 30.

FARGO.—OPERA HOUSE (C. P. Walker, mgr.): Charles H. Bradford in The Merchant of Venice 11; Mr. Bradford good, but supporting co. poor; good business. Field's Minstrels 12; excellent performance and business. Pinshore (local) 13; very poorly presented; fair business. Game-Keeper 16; good co.; fair business. Willis Stock co. 17-21.

WAHPETON.—OPERA HOUSE (W. C. Probert, mgr.): Willis Stock co. in Roanoke, Idaho, Artful Dodger, 9-11; fair co.; good business. Game-Keeper 14.

GRAFTON.—GRAND OPERA HOUSE (H. L. Haussman, mgr.): White Mahatma 13; light house.

OHIO.

DAYTON.—VICTORIA THEATRE (L. M. Boda, gen. mgr.; G. C. Miller, bus. mgr.): Henry Ellsworth gave Oberammergau (lecture) 16; forty-third time in Dayton; capacity. A Country Girl 18 closed season; lively performance; co. good throughout; capacity business.—PARK THEATRE (G. P. Burrows, mgr.): Royal Slave 12-14; fair performance; good business. Demeter on the Altar 14-16; big melodrama, with many thrilling scenes; pleased his audiences. A Hidden Crime 22-25. LUCIEN A. HOWARD.

NILES.—VERBECK THEATRE (George H. Verbeck, gen. mgr.; W. G. Cameron, local mgr.): Thelma 9; good co.; fair performance; moderately filled house. Way Down East 14; excellent co.; best performance of season of this kind of play; poor house. Great Pauline 16-21 opened to good business.—ITEM: G. W. Cameron will manage theatre for balance of season.—Peter Rice, manager of Youngstown Opera House, will have charge of the theatre at Avon Park during the Summer months. Entertainments will soon be on for the new season.

MANSFIELD.—MEMORIAL OPERA HOUSE (H. Martin, mgr.): Princess Bonnie (local) 19, 20. Mandarin and Germany 23.—CASINO PARK THEATRE (E. R. Endly, mgr.): Cutler and Williams Stock co. 16-21; good co.; business. Plays: In a Cage's Gallery, The Opera Singer, A Runaway Wife. —ITEM: Lyd Ballot and Charles Collins have returned here, having finished the season with Ward and Wade's Minstrels.

PORSCHE.—GRAND OPERA HOUSE

(Harry C. Gordon, mgr.): Faust's Minstrels 11; pleasing performance; good business.—ITEM: Manager Harry C. Gordon, who has been in charge of the Grand for the past three seasons, has accepted a position as travelling salesman for a local advertising concern and will appoint his successor at the theatre here in the next few days.

FINDLAY.—MARVIN THEATRE (L. H. Cunningham, mgr.): York State Police April 20; full house. Harry C. Gordon, who has been in charge of the Grand for the past three seasons, has accepted a position as travelling salesman for a local advertising concern and will appoint his successor at the theatre here in the next few days.

UHRICHSVILLE.—CITY OPERA HOUSE (E. J. Gillies, mgr.): Home closed regular season 11 with Vogel's Minstrels to good business; satisfactory performance.

TIFFIN.—WORLEY'S OPERA HOUSE (C. F. Gillies, mgr.): Home closed regular season 11 with Vogel's Minstrels to good business; satisfactory performance.

MECHANICSBURG.—MAIN STREET THEATRE (Owen and Johnson, mgr.): Barney Gilmore in Kidnapped in New York pleased fine audience 12; closed season.

BOWLING GREEN.—CHIDESTER THEATRE (J. T. Hutchinson, mgr.): Vogel's Minstrels 12; good performance; light house. Sun's American Minstrels 11; fair performance to light business.

POTTERVILLE.—ACADEMY OF MUSIC (Charles Hosmer, mgr.): Hi Henry's Minstrels 13; very good house; good performance. Dumont's Minstrels 20.

SUNBURY.—CHESTNUT STREET OPERA HOUSE (James C. Parker, mgr.): Bohemian Girl 20. Dumont's Minstrels (benefit) 21.

LEBANON.—ACADEMY OF MUSIC (J. M. Neely, lessor; George T. Spang, mgr.): Dumont's Minstrels 21.

WARRIOR.—LIBERTY THEATRE (F. R. Scott, mgr.): Harry Leighton in Othello 18; small house; scattered.

MAUCH CHUNK.—OPERA HOUSE (Robert Heberling, mgr.): Herald Square Opera co. in The Bohemian Girl 19. International Vaudevilles 21.

MT. CARMEL.—G. A. R. OPERA HOUSE (Joe Gould, mgr.): Hi Henry's Minstrels 13; first-class performance; poor house. Dumont's Minstrels 20.

CHARLEROI.—Swallow and Martie's Floating Theatre 12 pleased good business.

POTTSSTOWN.—GRAND OPERA HOUSE (C. M. Vandervelde, mgr.): Hi Henry's Minstrels 19.

WILMINGTON.—LIBRARY THEATRE (F. R. Scott, mgr.): Harry Leighton in Othello 18; small house; scattered.

PAWTUCKET.—KIRTH'S THEATRE (Charles Lovenberg, mgr.): Albert Stock co. in Wages of Sin 16-21 to good business; audience well pleased. Given 22.—MUSIC HALL (Charles Lovenberg, mgr.): A Prince of Moorland (local) 16.—PAWTUCKET THEATRE (Albert Lando, mgr.): Stock co. in Chinatown After Dark 16-21 to good business. Man of the World 22-28.

WESTERLY.—OPERA HOUSE (C. B. Bliven, mgr.): Willis Musical Comedy co. 16-18 pleased fair house. Plays: in Atlantic City. Two Old Comrades. Sweet Sixteen; closed season.

NEWPORT.—OPERA HOUSE (Cahns and Cross, mgr.): The Fays (return) 30.

SOUTH DAKOTA.

YANKTON.—NEW YANKTON THEATRE (M. W. Jenkins, mgr.): Noble Stock co. 9-11; fair business and co. Plays: Michael Strong, Folks Up Wolf Creek. Two Orphans. May Festival Concert (local) 10; good house; delighted. Mahara's Minstrels 17.

HURON.—GRAND OPERA HOUSE (J. Daum, mgr.): Thomas J. Smith in The Game Keeper 10; good satisfaction; fair house. The Troubadours 18. South Dakota Agricultural College Band 20.

WATERDOWN.—NEW GRAND OPERA HOUSE (S. A. Briggs, mgr.): Game Keeper 11; good co.; fair business. Powell-Portillo co. 17-20.

TENNESSEE.

KNOXVILLE.—STAUN'S THEATRE (Fritz Staub, prop.): Frank Wallace Stock co. in The Two Orphans 16 to large and enthusiastic audience; Frank Wallace gave fine and keen portrayal of Pierre. Pattie Allison, Augustine Glassmire, Charles Coburn, Margaret Lee, Leah Willis, and Frances Dennis did good work.

MEMPHIS.—BLIJOU (Benjamin M. Stainbach, mgr.): Wells-Dunn-Harris co. made big hit 16-21 in My Friend from India; excellent business.

TENNESSEE.

DALLAS.—CYCLE PARK THEATRE (C. R. Adams, mgr.): Bonnair-Price co. in A Woman's Lover, The Outer Girl, Mand Muller, in the Valley of Ken 16-21; popular price to full houses. Bonnair-Price co. indefinitely.

SAN ANTONIO.—EMPIRE OPERA HOUSE (M. E. Brady, mgr.): Harry Stubbs Stock co. in Vanderville 8; pleased fair business. In Old Virginia 16-21.

TEXAS.

YANKTON.—THEATRE (P. R. Haber, mgr.): As You Like It 14; co. and house good. Dorothy 18. Myrtle-Harder Stock co. 20, 21. Al. H. Wilson 21. New American Stock co. 30-June 1.

LA CROSSE.—THEATRE (G. Strick, mgr.): Mrs. Fliss presented Mary of Modena 11 to large and picture perfect audience. Dans's Third Regiment Band Concert 13; large business.

LA CLAIRE.—GRAND OPERA HOUSE (C. D. Moore, mgr.): Group of Paper (local) 27. Isabel Irving in The Crisis June 1. Steinberg's Symphony Concert (local) 10.

OCONTO.—TURNER OPERA HOUSE (F. A. Urwan, mgr.): Two Orphans 16; fair performance and house. Merchant of Venice 21.

ASHLAWN.—GRAND OPERA HOUSE (W. T. Seeger, mgr.): Daniels Stock co. 16-18. Why Girls Love Home 19.

APPLETON.—THEATRE (G. A. Hawes, mgr.): As You Like It 16. The Prince of Tatters 21. Otis Skinner in The Harvesters 24.

NEENAH.—THEATRE (William C. Wing, mgr.): Jack Hooper co. 16-21 opened to S. R. O. The Game Keeper June 11.

STEVENS POINT.—NEW GRAND OPERA HOUSE (W. L. Bronson, mgr.): As You Like It 20. The Little Homestead June 1. Rodney Stock co. 6-8.

CANADA.

BRANTFORD, ONT.—JOHNSON'S SUMMER THEATRE, AGRICULTURAL PARK (F. C. Johnson, mgr.): The Light Keeper's Daughter 12-14; big houses; performance good. Escaped from the Law 16-18.

GRAND VALLEY PARK THEATRE (Frank P. Haven, mgr.): Opens 21 with Monte Cristo. The co. includes Edna Earle, Linda, Margaret Hatch, Leslie Palmer, H. E. Humphries, Frank P. Lindon, J. Hamilton, Ed Thompson, Frank Condon. Only standard dramas will be produced with charm of old theatricals.

ST. JOHN, N. B.—OPERA HOUSE (A. O. Skinner, mgr.): Side Tracked 10, 11; fair business and performance. City Corset Band (local) presented Eastside Band 16, 17; to good business; performance very creditable.

REAL WIDOW BROWN 19-21. Flute Stock co. 23, 24. Robert R. Mantell 20-June 4.—YORK THEATRE (R. J. Armstrong, mgr.): J. H. Stoddard 10-14 in The Bonnie Brier Bush; big business; splendid performances.

ST. THOMAS, ONT.—NEW GRAND OPERA HOUSE (X. Kormann, mgr.): A Country Girl 12; well balanced house. The Light Keeper's Daughter 13-14; big houses; performance good. Escaped from the Law 16-18.

MISSOURI GIRL 19; good laughs; good house. The Black Mask, Northern Lights; The New South, Little Lord Fauntleroy; very satisfactory performances.

BRUNSWICK, ONT.—GRAND OPERA HOUSE (W. C. Martin, mgr.): Tom Marks' Stock co. 9-14; fair co. and business. Plays: An Irish Artist, Red Cross Nurse, Jerry the Train, A Rash Marriage, The Irish Emigrant, The Prodigious Son, Casey's Troubles. Wizard of Oz 16 pleased crowded house. Chauncey Olcott in Terence 19. Are You a Mason 24. Grace Van Studdin in Red Feather 26. Viola Allen in Innocent Maids 23, 24.

OTTAWA, ONT.—RUSSELL THEATRE (P. Goodman, mgr.): Wizard of Oz 13, 14; drew big houses; performance good. Mastodon Minstrels (local) 18.

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DATES AHEAD

Managers and agents of traveling companies and corporations are notified that their department closes on Friday. To insure publication in the subsequent issue, dates must be mailed to us on or before that day.

DRAMATIC COMPANIES.

A. HARRICK: CHICAGO (H. Ward, mgr.); Dayton, O., May 26-28; Toledo, June 2-4; Detroit, Mich., June 10-12.

A. JONES: L. C. L. CO. (Fayett, Geo. E. Gillis, Bur. McPhail, mgr.); St. Paul, Minn., May 29-30; Minneapolis, June 1-2.

A. HOTEL: BIAVE (Northern, Harry Gordon, mgr.); Hotel, Detroit, Mich., May 24; Allegan 26; Hastings on Hudson 28; Muskegon 29; Springfield, Ill., June 1.

A. HOTEL: HOTEL: Eastern, Harry Gordon, mgr.); Fremont, Ill., May 21; Marion 22; Springfield 23; Akron, Ohio, May 24.

A. HOTEL: HOTEL: San Francisco, Calif., May 20.

A. HOTEL: HOTEL: Cleveland, O., May 20-22.

A. HOTEL: HOTEL: London, Eng., May 21-Indefinite.

GILDED AGE (John L. Sholes, mgr.); Cincinnati, O., May 26-28.

GILDED AGE (Fred Niblack, mgr.); New Orleans, La., May 26; Evansville 27; Seattle 28-29; Spokane 29; St. Paul, Minn., June 1; June 1, Anchorage.

GILDED AGE: WILLIAM: New York city April 4-Indefinite.

GILDED AGE: HENRIETTA (David Belasco and Maurice Campbell, mgrs.); New York city, June 1-Indefinite.

DAVID ANDREW: Portland, Ore., May 21.

DAVID MARUM (Julian Elshin, mgr.); New York city May 26-28.

DAVID MARUM: Chicago, Ill., May 26-28; St. Louis, Mo., May 29-30; Milwaukee 31; Chicago, Ill., June 1-3; Grand Rapids, Mich., June 1; Ann Arbor June 1; Erie, Pa., June 2.

DAVID MARUM: RICHARD (Max H. Myers, mgr.); Pittsburgh, Pa., May 26-28.

DALE: INDEFINITE (Bennet Herd); Fielding Amendment (John L. Sholes, mgr.); Hotel, Detroit, Mich., May 26-28; Hotel, Toledo, Mich., June 1-2; Hotel, Indianapolis, Ind., June 3-4.

DALE: INDEFINITE (John L. Sholes, mgr.); Hotel, Indianapolis, Ind., June 1-2; Hotel, Toledo, Mich., May 26-28; Hotel, Indianapolis, Ind., June 1-2.

DALTON: CHARIOT (W. Lawrence Walker, mgr.); Toledo, Mich., May 24; Fremont, O., May 25-26.

HAPPY HIGHLIGHT (Cal. Dugan, mgr.); Stamford, Conn., May 26; June 1-2; Stamford St. St. Catherine, Conn., May 26-28; Stamford, Conn., June 1-2.

DARLTON: ROSE (M. W. Hanley, mgr.); Walla Walla, Wash., May 26-28.

DARLTON: ROSE (John L. Sholes, mgr.); Minneapolis, Minn., May 26-28.

DARLTON: ROSE (John L. Sholes, mgr.); Milwaukee, Wis., May 26-28; June 1-2; St. Paul, Minn., June 3-4.

JAMES BOYD IN MINNESOTA (Eastern, Geo. F. Gandy, mgr.); St. Louis, Mo., May 26-28.

JAMES BOYD IN MINNESOTA (John L. Sholes, mgr.); Milwaukee, Wis., May 26-28; June 1-2; St. Paul, Minn., June 3-4.

JAMES BOYD IN MINNESOTA (John L. Sholes, mgr.); Boston, Mass., May 26-28; June 1-2.

JAMES BOYD IN MINNESOTA (Edward Taylor, mgr.); Spokane, Ia., May 26-28.

JAMES BOYD IN MINNESOTA (Dave A. Wells, mgr.); St. Paul, Minn., May 26-28; June 1-2.

JAMES BOYD IN MINNESOTA (Henry, mgr.); Walla Walla, Wash., May 26-28; June 1-2.

JAMES BOYD IN MINNESOTA (John L. Sholes, mgr.); Milwaukee, Wis., May 26-28; June 1-2.

JAMES BOYD IN MINNESOTA (John L. Sholes, mgr.); St. Paul, Minn., May 26-28; June 1-2.

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MUSIC PUBLISHERS.

The Chas. K. Harris Herald

Devoted to the Interests of Songs and Singers.
Address all communications to
CHAR. K. HARRIS, 11 W. 28th St., New York.

VOL. I. NEW YORK, MAY 26, 1904. NO. 1.

FRESH, NEWSY NEWS.

NOW WITH HARRIS:

Oscar Hammerstein.—New songs now in press.
A. Baldwin Sloane and E. H. Burnside.—"Hesitant Kitty" and others.

Raymond Hubbell and Addison Burkhardt.—"The Runaway," "Fantana," and others.

Chas. R. Brown.—"By a Shady Brook."

Hilie Wheeler Wilcox.—New opera and waltzes.

George Evans.—"Keep Away from Rosie," "The Sweetest Flower That Grows in Tennessee," and others.

Ron Shields.—"Tell Me You Love Me, Barney," and others.

Frank Bryan.—"You're All Right," and a few more.

Dillon Bros.—"Where the Breezy Ecstasy Blow."

Walter Hawley.—"My Little Cuban Sue."

Billy Gould.—"The Maiden and the Jay."

George Rosey.—"In a Nutshell."

In answering these advertisements please mention THE MIRROR.

DOWN IN MUSIC ROW.

Nat Weiss, "club favorite of the East Side," is making an enormous hit singing "Don't Come Back and Hang Around Ma Do." Published by Peerless Publishing Company.

"The Game of War," published by Edwin S. Brill, is a song that invariably assures an encore.

The De Veau Sisters are featuring "By the Light of the Moon," "Down on the Amazon," and "In Summer Time," "Down by the Sea," at the Alabama this week. All published by the Dowling-Button Publishing Company.

"Voice of the Night" (waltz), Charles K. Harris' most beautiful and creamy selection, and "Down the Pike" (march), by Rudolph Aronsen, are now being played by such famous band leaders as John Philip Sousa, Luss, Cuthbert, Jones, Brooks, the Tyrolens Alpen Exposition Band of eighty men, and Giannini's Royal Band of Italy.

Charles Guyer-Gorge has returned from a tour of the Orpheum Circuit, where she sang "where the sun's rays Colorado Wends its Way" with big success.

The Laurel Comedy Four, with the Richard Mansfield company, write from San Francisco that they are making a tremendous hit with "Somebody's Waiting for Me" and the new Irish song, "Mary Ann," which they are featuring.

The Summer song, "Sadie Green," is a decided hit at Coney Island, both vocally and as a dance number.

The Bijou Comedy Four are singing "When I Was a Baby," "My Star of Zanzibar," and "In My Home in Old New England," as a quartette, and will use these songs during the season.

"Good-bye, My Lady Love," the successful Summer song hit, by Joseph E. Howard, has now reached Chicago and is creating as great a sensation in the West as it has and is at the present time in the East.

Bees V. Presser, of Al G. Field's Minstrels, was recently in Denver, where he met the composer of "Where the Silv'ry Colorado Wends its Way." Mr. Presser was among the first singers to introduce this beautiful song.

Kelly and Kent, who are playing the leading vaudeville theatres in the West, are scoring with their most clever rendition of "She's the Pride and the Pet of the Lane."

Liber and Trayser's special number in their act is the stirring ballad, "The Song Our Boys Sang, Our American Sailor Boys," which gets continuous ovations. Published by the Peerless Publishing Company.

Dorothy Jordan is singing "In Summer Time, Down by the Sea," by Lester and Doyle, with great success. Several special verses have been written for Miss Jordan by Dowling and Lester.

"Just a Gleam of Heaven in Her Eyes," Charles K. Harris' new waltz-ballad, is different from any song of its kind on the market to-day, and will undoubtedly prove as big a success as all of the Harris songs usually are.

Dolly Dupree, with Tracey the Bandit company at the Third Avenue Theatre this week, is featuring three songs published by Feist: "She's the Pride and the Pet of the Lane," "I Ain't Got No Time," and "My Little Zo-o-o-o-u."

Restrictions have now been removed on all the Evans and Shields big song successes from The Good Old Summer Time, including Mr. Evans' big hit, "The Sweetest Flower That Grows in Tennessee," "Sunday Morning When the Church Bells Ring," "Keep Away from Rosie," "Blimbo," "Tell Me You Love Me, Barney," and "My Lady from Japan." Professional copies and full orchestrations now ready in any key.

Stella Raymond, who closed a short time since with Mr. Jolly of Joliet, is now playing numerous engagements in the West. She is featuring Feist songs, and uses as her feature songs "I Ain't Got No Time," "Somebody's Waiting for Me," and "My Little Zo-o-o-o-u."

Frank Bryan, the popular manager and writer of songs, has placed his new composition in the hands of his publisher, Charles K. Harris. It is entitled "You're All, All Right." Indications point to a big hit.

"My Little Zo-o-o-o-u," the jungle song by Feist, is a feature number of the Cherry Blossom company. The big sellers on the Harris catalogue at the present time are "Just a Gleam of Heaven in Her Eyes," "For Sale," "You Never Spoke to Me Like That Before," "The Girl of My Dreams," "Always in the Way," Adelina Patti's "The Last Farewell," and "Good-bye, My Lady Love."

"Sadie Green," as a Summer song has been accepted by many of the prominent singers at the numerous Summer parks and resorts. Published by Peerless Publishing Company.

Favorite numbers with William Fellheimer and his orchestra are George Rosey's "Sultan's Dream" two-step and "La Susana" waltzes, and S. K. Henry's "Polly Prim" march.

Gertie Morton, Ruth Nelta, Brooke Eltrum, Byron and Foster, and Hazel Burt are using with great success "Beans," the big song hit by Driscoll, Browne, and Morse, and have to respond to five and six encores each time they render the song.

Violet McCoy has recently placed the beautiful Scotch ballad, "Lorna Doone," in her repertoire with decided success, encores being the rule, as Miss McCoy tells the beautiful story in her own inimitable way.

"My Lady Moon," published by Edwin S. Brill, is successfully featured by Holty Tully, Haverly's Minstrels, Bison City Quartette, Howard Sisters, and Old Kentucky.

J. Aldrich Libby is singing "The Song Our Boys Sang" to enthusiastic audiences and repeated requests at Atlantic City. This patriotic sailor song is published by the Peerless Publishing Company.

Hornwitz and Bowers' "Altar of Friendship" continues to find favor with Thomas Jones, the well known balladist of Richard and Pringle's Georgia Minstrels.

The Home Circle Orchestra, of New York, receives frequent requests for the selections from Smith and Engle's "The Officer Boy," and Rosenthal and Sloane's "Mocking Bird," also for George Rosey's "Pet of the Army" march.

Etta Williams, William Moley and James Crilly report great success with "Blue Bell" and "I've Got a Feelin' for You."

Rita Redmond, who has recently been the recipient of a benefit tendered to her by her numerous friends, has selected her repertoire entirely from the catalogue of Leo Feist, and evidences of her good judgment are not lacking, judging from the applause her act now receives from her audiences.

"Lots of Things You Never Learn at School" is still the song hit of the Wizard of Oz, and is used by Frances Curran, Fanny Donovan, Louis Dacre, and Abbott Davidson.

Wylie and Sanford, singing artists, have augmented their repertoire with Monroe H. Rosenfeld and Alfred

MUSIC PUBLISHERS.

"HURRY UP, MR. SNAIL."

Geo. whis! but a snail is slow. Did you ever see one in a hurry? Guess not; they don't know how to hurry, and if they did know how they wouldn't.

A great many singers are like the snail—slow, poky, always creeping along, waiting for some one else to set the pace. They don't seem to appreciate the fact that they are losing ground all the time, and that while they are creeping slowly along some one with a little more ambition crawls in the lead and wins all the praise, and, what is more, "gets all the money." Theatrical managers are not "snails;" they are "hustlers," and they appreciate a "hustler" as much as they despise a "snail."

Did you ever stop to figure that out? Well, it's the truth. You may not realize you are a "snail," but the hustler knows it, because he knows you are always a few paces behind him. This argument is especially convincing when it comes to songs and singers.

Did you ever stop to think how many singers wait for some one else to sing a song before they put it on themselves? Well, there's a lot of "snails" who do this very thing, and in consequence are always "snailing" along behind some one "hustling" singer who can appreciate the value of a good song and does not wait for some one else to sing it before he does.

There is a beautiful ballad that all the "hustling" singers are using with phenomenal success, entitled "Somebody's Waiting for Me." It is a wonderful song and is gaining new friends every minute. If you have been slow in getting this song, snap up a bit," open it, remember it, sing it. When you see what a hit it is with your audience you will realize why you have been a "snail" for not getting it before.

It is never too late to win, if you hurry; but you can't even be in the money if you are a "snail." So hurry up, "Mr. Snail," and send to Leo Feist, 134 W. 37th Street, for a copy of "Somebody's Waiting for Me."

Did you ever hear a snail cough?

JOS. S. NATHAN

MUSICAL DIRECTOR, PIANIST
Am. Advance Music Co., 37th & Broadway, N. Y.

MUSIC ARRANGED AND COMPOSED
Tel. 620-621 St. St.

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DO YOU KNOW?

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That the AMERICAN ADVANCE MUSIC CO. is now located in the new offices at Broadway and 59th St. Circle, where BRENNER & GEARY will be pleased to meet their many friends and teach their new songs.

A strong story ballad, in the repertoire of vaudeville's topliners Hornwitz & Bowers' HIT of 1903 (authors of "No One but You.")

"EVERY DAY IS SUNSHINE WHEN THE HEART BEATS TRUE."

Professional copies sent free on receipt of up-to-date programme; Orchestrations 10c each.

Regular copies to non-professionals, 25c each. Write for Complete Catalogue.

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DON'T STOP! DON'T LINGER. DON'T HESITATE.

FOLLOW THE MERRY CROWD

Get in—the water's fine.

They're all diving for it, so don't stay out in the cold.

SHAPIRO, REMICK & CO., 43 W. 28th St., N. Y.

FREDERICK V. BOWERS,

Composer of—

EVERY DAY IS SUNSHINE WHEN THE HEART BEATS TRUE.

The biggest ballad success in years.

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Just What the People Want. Everybody's Reporting Great Success With It.

I LONG TO SEE THEM ALL AGAIN

Prof. Copy and Orch., "Any Key," Free to Pros. enclosing late Prog. Most Fitting Slides in Colors, \$5.00.

CHAS. F. ERNST MUSIC PUB. CO., "Hewson Bldg., Kansas City, Mo.

NOT A TRAILER, BUT A LEADER.

ON A GOOD OLD TROLLEY RIDE

By JOSEPH C. FARRELL and PAT MOONEY.

An instantaneous hit from Coast to Coast.

HOWLEY, DRESSER CO., 1440 Broadway, New York.

THE GREAT WHITE THRONE.
ONLY A BUNCH OF VIOLETS.

VANDERSLOOT MUSIC CO., Prof. Dept., Williamsport, Pa.

A "GEM OF THE EMERALD HUE."

MOLLY ECAN.

A Blarney Song by J. Louis MacEvoy. Professional copies FREE, orchestrations if desired.

WILLIS WOODWARD & CO., 48 W. 28th Street, New York.

JUST A PICTURE OF YOU

A High-Class Ballad by AL TRAHERN and LEE OREAN SMITH.

READY NEXT WEEK.

"WHEN THE BLUE BIRDS ARE IN TUNE."
"JUST PRESS YOUR LIPS TO MINE."

Two great songs by Brennen and Story. Making good everywhere.

WALRUS CO., 534 Smithfield St., Pittsburg, Pa. Branch Office, 47 West 28th St., New York.

PUZZLE FOR MANY YEARS

Find the titles of Eugene Ellsworth's Four Great Songs.

"LITTLE RED RIDING HOOD"

used to stroll in the forest near her home. One day she met a cruel wolf, who cried in terror:—

"WHATEVER IS GOIN' TO BECOME OF ME?"

She was rescued by "A GENUINE AFRICAN KING."

PRIZE!

Witmark and Sons will give Prof. Copies for Correct Answers.

The Girl Who Has Won My Heart.

A SONG YOU CAN'T RESIST—RINGS IN YOUR EARS ALWAYS.

Professional copies and orchestrations free to legitimate professionals.

W. H. ANSTEAD, 48 W. 28th St., New York.

America's Favorite Singers THE TROUBADOUR FOUR Will this Summer feature the big hit

"Where the Silv'ry Colorado Wends Its Way."

They know good songs and know how to sing them. Published by

THE TOLBERT & INGRAM MUSIC CO., Denver, Col.

IN SUMMER TIME, DOWN BY THE SEA

By AL. J. DOYLE and HARRY B. LESTER

EDWIN DIXIE, Arranger.

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A New Comic Indian Song by WILLIAMS and VAN ALSTYNE.

Published by The Big Firm, 45 W. 28th St., N. Y.

HAVE YOUR MUSIC PUBLISHED ON ROYALTY.

Send us a good poem, a good melody or a complete work. We have no favorite writers. All have equal chance. All letters answered promptly.

PIONEER PUBLISHING CO., 518 Baltimore Bldg., Chicago, Ill.

LEE OREAN SMITH Musical Director, Composer, Arranger.

THE NEW YORK DRAMATIC MIRROR



[ESTABLISHED JAN. 4, 1870.]
The Organ of the American Theatrical Profession

Published by
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HARRISON GREY FISKE, PRESIDENT.

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(BETWEEN BROADWAY AND SIXTH AVENUE.)

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terms: One month, 45 cents; two months, 85
cents; three months, \$1, payable in advance.
Addresses changed as often as desired.

TO CORRESPONDENTS.

Owing to the fact that Memorial Day, May 30, will occur on Monday, THE MIRROR to be dated June 4 will go to press earlier than usual. Correspondents, therefore, must forward their letters for the week beginning May 23 at least twenty-four hours in advance of the usual time.

TO ADVERTISERS.

THE MIRROR to be dated June 4 will go to press earlier than usual, owing to the fact that Memorial Day, a legal holiday, will occur on Monday, May 30. Advertisers will please note that advertisements for the last page cannot be received for that number later than noon of Friday, May 27, and that the last advertising page will close at noon of the following day. THE MIRROR will be published on Tuesday (May 31), as usual.

THE SEASON IN NEW YORK.

On another page of THE MIRROR will be found a compilation of the new plays in New York at the producing houses, with their runs; new plays at the combination theatres, and the revivals of note during the season now practically at an end. This compilation is made by theatres, and thus gives at a glance the succession of plays at each of the houses of the better class as well as a condensed history of the season at all the theatres in this city.

A greater number of new plays has been produced in New York during the season than ever, and from a glance at the respective runs it will be seen that the season generally in this city was disastrous; for the great number of productions, instead of being an index to great prosperity in theatricals, rather illustrated the desperate efforts of managers to replace plays that did not appeal to the public with others in a succession which, for rapidity of change and in the moving of attractions from one thea-

tre to another, has had no parallel in metropolitan dramatic history.

During the season just closed there were produced in New York at the better class of theatres no fewer than 151 new plays, while at the popular-price houses there were 71 productions, making a total of 222 new plays put forward here for the year, as against 175 during the season of 1902-3 and 162 during the season of 1901-2.

When it is considered that the season just closed was shorter than the normal season, because of the discouragement of managers and consequent closing of houses after the great number of failures and comparative successes, these figures are very suggestive. The "runs" credited to many attractions found in the record are by no means indicative of a demand for the particular plays involved during their terms of representation. Undoubtedly many plays were kept on at a loss because managers had not prepared anything to succeed them; and, taken as a whole, the season will be found remarkable for the small number of performances of many plays prepared at great expense in the expectation in each case that the offering would be accepted at least for a reasonable term by the public.

A clearer idea of the unprosperous nature of the season may be gathered from a comparison of the terms and number of plays at representative theatres for last season and one or two preceding seasons than in any other study of the showing of the dramatic year. For instance, at the Knickerbocker Theatre during the season of 1901-2 there were but four attractions, namely, The Strollers (76 times), the Rogers Brothers (49 times), Quality Street (59 times), and The Toreador (121 times), the total number of performances given at that house during the season footing up 304. During the next season (1902-3) three attractions served to fill the time at the Knickerbocker, namely, the Rogers Brothers (63 times), The Altar of Friendship (51 times), and Mr. Blue Beard (135 times), the total performances being 249. As against the four attractions in 1901-2 and three during 1902-3, the Knickerbocker last season had twelve attractions, or five more than the combined number of the two preceding seasons, as follows: The Blonde in Black (35 times), Rogers Brothers (64 times), The Light that Failed (29 times), Mlle. Napoleon (43 times), Olympe (21 times), The Shepherd King (27 times), A Venetian Romance (with a record of 21 performances up to Saturday night last), besides Romeo and Juliet for a week, two different representations of Twelfth Night (one for one week and the other for a fortnight), and Hamlet (29 times), the total performances during the season up to Saturday night numbering 301, or an average of about 25 for the 12 plays represented.

Comparisons like the foregoing applied to other theatres of the first-class would show like results and explain why the season just closed has been one of great embarrassment—if not of great loss—to managers, who have been forced to extraordinary devices in order to keep their houses open, owing to the comparatively brief lives of so many plays put forward. Thus, Daly's Theatre during the season of 1901-2 played four attractions, The Messenger Boy, Frocks and Frills, Notre Dame, and King Dodo, with a total of 291 performances, and an average of 73; during the season of 1902-3 four attractions, A Country Girl, The Billionaire, The Starbucks, and My Lady Peggy Goes to Town, filled the Daly season, with total performances numbering 302 (each of the first two plays exceeding 100 representations), and an average of 67 performances; while during the season just closed there were nine attractions at Daly's—exceeding the total number for both preceding seasons—with an average of about 30 performances. And an analysis of the offerings at the other theatres of the better class, with but two or three exceptions where long runs have been achieved, would show like unusual results.

It is true that the past season had sixteen plays that ran for more than one hundred performances, while the season of 1902-3 had fifteen such plays, and the season of 1901-2 a like number; but the past season had twenty plays that did not reach the seventieth performance, and but six that ran between seventy and ninety performances, whereas during the season of 1902-3 there were fifteen plays that ran between fifty and seventy performances, while there were sixteen others that ran between seventy and ninety. The season of 1901-2 had sixteen plays that ran between fifty and seventy performances, and eight that ran between seventy and ninety performances. But the two former seasons each had one play that touched or exceeded 300 performances, while the longest run of the past season up to last Saturday night was of 205 performances.

As has been suggested, the figures as to plays that ran between fifty and seventy

performances during the past season are not so conclusive of nominal success as were those of the two preceding seasons as to plays of like terms; for during the past season, as is well known, many plays were kept running long beyond the time of their acceptance, owing to the fact that managers had nothing else to replace them with. The phenomenal shifting of plays from theatre to theatre during the past season is a surer index of the character of that season. During the season of 1901-2 but one transference of a play from one theatre to another is noted. And while five plays were changed about during the season of 1902-3, the season just past showed no less than thirteen transfers of plays from theatre to theatre for the convenience of managers—a number without precedent. In fact, it is but a comparatively short time ago that the changing of a play from the theatre of its original production to another was thought to be fatal to popularity; and if the past season has done nothing else for management, it has served thoroughly to explode that ancient tradition.

Taken in its entirety, and considering the remarkable development of amusement enterprise in New York, the best indication of which is the rapid increase in the number of new theatres of late, the past season has been perhaps the worst ever experienced in New York. It furnishes matter for interesting deductions, as the record that THE MIRROR publishes this week will show.

A DRAMATIC TRISTAN AND ISOLDE.

From the publishing house of Brentano, New York, has just come a blank verse tragedy, in five acts, entitled *Tristan and Isolde*. It is the work of Louis K. Anspacher, and by reason of its exalted theme, the excellence of its literary quality, and more than all, perhaps, because of the dignified and sincere effort that it evidences, it warrants the attention of all who have the interests of the poetic drama in America at heart.

Mr. Anspacher has, of course, gone to the same sources from which Richard Wagner drew the plot of his opera of the same name. But aside from the main theme—the supreme love of the hero and heroine—and certain episodes that are integral parts of the story, the two works are almost entirely different. In the present drama the scenes are all laid in and near King Mark's castle in Cornwall, and the action begins at a later point in the development of the romance than is the case in the opera. The characters concerned are much the same in the two works.

Wagner's *Tristan and Isolde* has often been called the "Romeo and Juliet of opera." In his drama Mr. Anspacher has sought the same elevation of sentiment and passion that obtains in Shakespeare's greatest of love stories, and with this ambition he has risen, if not to actual accomplishment, at least to a height most creditable to his inspiration and to his art. Some of the passages in the play are masterly, none are mediocre.

The first act is, it must be confessed, a trifle tedious, lacking in visual interest save for the assembling and departure of a company of huntsmen. The foundation for the subsequent action is, however, well laid, and the relations of the characters, one to the other, are clearly set forth. King Mark is made suspicious of his Queen, Isolde, by the Iago-like Melot, and the story is told of how Tristan, after many knightly deeds, brought Isolde from Ireland to wed the King, and how because of his love for her and her for him he has gone to Brittany to escape the danger of the diabolon that their love may bring. The second act finds Tristan back in Cornwall, unable longer to endure his exile from Isolde's presence. And here ensues a love scene of great beauty, in which beneath the glorious melody of sublime passion sounds the minor strain of hopelessness and recognized guilt. The scene is interrupted by the spying Melot, who in a quick bout wounds Tristan; and the King, entering, sees proof of Isolde's infidelity.

The third act brings the confession of Tristan and Isolde to the King and the sentence of banishment upon Tristan. The fourth act contains another beautiful love scene between the hero and heroine in which the minor strain is dominant—more heart-reaching this scene, than the first, because the elements of abandonment of passion and of renunciation are driven into fiercer conflict. Again Melot comes, jealous still of Tristan even in his hour of dishonor, and stabs him, leaving him for dead. The knight, though sorely wounded, is not past hope, and he is taken by his friends away from the castle to the coast that he may embark again for Brittany. The last act takes place at the gates of a castle on the sea coast. Tristan is borne in, delirious and dying. Isolde follows, resolved to join him in banishment. But Tristan perishes before the ships are reached, and Isolde dies of sorrow on his breast. The death of Melot at the hands of Tristan's faithful henchman, Rusal, follows; and the King, who for his love for Tristan and his love for Isolde would have sacrificed himself completely for their happiness, is left a solitary, sorrowing figure, a living monument such as stands above the grave of every tragic romance.

The author has told the tale with such grace, and at times such power, that the reader is lured into complete and enduring interest in the characters and the theme. The play is, however, better suited to the library than to the stage. The dramatic form of the work is obsolete. The acts end ineffectively; the speeches are extremely long; there are many soliloquies, and the action throughout is meager and conventional. Yet, within, Mr. Anspacher has made a valuable contribution to American dramatic literature, since his tragedy is a splendid sign-post to the point of the poetic drama.

PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress, at Washington, D. C., May 12 to 19, 1904.

ALL ON ACCOUNT OF AN ACTOR. By Louis Latham Wilson.

ASTRONOMER. By Richard A. Edon, music by Pierre Lumier.

BALTHAZAR GERARD. By Albert Wortmann and Peter G. Platt.

THE GOLDEN MAIZE. By Harry H. Luther and John W. Luce.

EDUCATIONALHEIMER'S KOLLEGE OF KNOWLEDGE. By William E. Riley.

ELNORA'S ASTRAL LOVER. By Thompson Bushnell.

FORBIDDEN MARRIAGE. By Charles P. Rice.

If SHE ONLY KNEW. By Harry R. Travis.

LIGHT'S OUT. By Charles Swickard.

MADAME BUTTERFLY. By John Luther Long and David Belasco.

MORE THAN GOLD. By Arnold Reeves.

MURIEL. By Augustus James Steed.

NACISSUS AT NANTASKET. By Charles F. Paine.

PARTED BY PATIENCE. By Beacie Blair Smith.

LA PLUS FAIBLE. By Marcel Prévost.

SIR WALTER RALEIGH. By Robert South.

VENUS. By Ada Maria Krecher.

WHEN ROGUES FALL OUT. By Lillian Jane Burnham.

THE WHITE KNIGHT OF PERU. By Collarbox.

YOSEMITE DOMES. By Joseph Wilson Miller.

QUESTIONS ANSWERED.

[No regular mail. No attention paid to anonymous, impudent or trivial queries. No private address forwarded. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed to one of THE MIRROR will be forwarded if possible.]

CHARLES A. GIFFORD, Montreal: THE MIRROR has no record of Coppée's *Le Pater*, in English, in this country.

MINNIE: 1. The *delirium tremens* scene in *Drink* is not published separately. 2. Try French's or Brentano's for play, and any photographer of professionals in New York for photo.

F. H. MACDONALD, Detroit, Mich.: Tony Pastor discovered Vesta Tilley for this country and imported her twelve years ago. About six years ago she came here for the second time, to Weber and Fields'. Last year she came for the third time, under the management of Liebler and Company. She sang between acts with Edward Harrigan, in *Under Cover*, at the Murray Hill Theatre, and at Daly's, in *My Lady Molly*, last season. She's led for England last week.

MASON KERRY, Honolulu, Sandwich Islands: The *Gondolier*, by Gilbert and Sullivan, was produced for the first time in this country in Palmer's (now Wallack's) Theatre, Feb. 18, 1890, with this cast: The Duke, F. David; Luis, Mr. Le Maistre; Marco, Richard Clarke; Giuseppe, R. Tempie; Antonio, Mr. Rowlands; Francesco, Mr. Boole; Giorgio, Mr. Kavanagh; Annibale, P. Charlton; Don Alhambra, F. Billington; Duchess, Kate Talby; Casilda, Nora Phyllis; Giannetta, Esther Palliser; Tessa, Mary Dugan; Flaminio, Mattie Geoffrey; Vittoria, Cora Tinnie; Ines, Rose Leighton. 2. It was never as popular, in this country, as *Pinafore*, *Patience* and *The Mikado*.

LETTERS TO THE EDITOR.

An Author's Grievance.

New York, May 21, 1904.
To the Editor of *The Dramatic Mirror*: Sir.—A few months ago I read in the *User's* column of *The Mirror* an article on the equity of having authors' typewritten MSS. forwarded by the Government as second-class—the same as printed—matter. It did not interest me so much as it does to-day, for to-day I had to send a one-act piece to Chicago. I went to the post office at the corner of Forty-fourth Street and Lexington Avenue, with my light, little, thin-sheeted 20-page play and had it weighed. "One cent," the clerk said. "How much for registering?" "Eight cents—nine cents in all." Very well. Then the clerk had a thought, and demanded: "Printed or typewritten?" "Typewritten," I replied. "Fourteen cents!" "I snapped. paid it, but told him, in confidence, that our Uncle Samuel was a pretty small and mean graftor when he got down to hard tasks."

A Pox at Dr. Morgan.

New York, May 13, 1904.
To the Editor of *The Dramatic Mirror*: Sir.—Dr. Morgan's letter is just what I should expect from his hide-bound antagonist. Like most other old men, he is incapable of seeing any good in anything in which he is not personally engaged. Nobody opposes the idea of a "National Theatre"; however there may be those who consider it inexpedient at this time—or impractical. Dr. Morgan himself approved of it and wrote a letter to one of your theatrical contemporaries advocating its establishment in this city about a year ago. Dr. Morgan has got into the habit of having his word go for law in the New York Shakespeare Society, that he need not see any good in anything which he does not initiate himself.

WILLIAM REYNOLDS.

A Fund suggestion.

TOMPKINSVILLE, N. Y., May 18, 1904.
To the Editor of *The Dramatic Mirror*: Sir.—Regarding the much discussed plan of adopting a universal system to adequately support that worthy institution, the Actors' Fund, would it not be practicable to adopt a system now in vogue in some of the European theatres, by which every actor, manager and other theatre employee pays to the Fund the weekly sum of, say, 10 cents during every week that they are employed—and sum to be deducted each salary day, and that a list of names, with the money, be sent each week to the Fund by the managers of theatres and traveling companies?

This small sum would not be felt by each individual when employed. While this plan would do away with the irksome subscription lists, taxing for complimentary tickets and benefits, it would place the income of the Fund on a solid and sensible basis, and enlarge its scope in every way.

In addition to the above, one day each year could be set aside (say Thanksgiving or Christmas) on which each manager of every theatre and traveling company should donate, say, 5 per cent., 10 per cent. or 20 per cent. of the profits for that day to the Fund.

The above plans could be systematized by THE MIRROR, which could print in its regular issues coupons requesting actors, managers and others to sign and send to that paper, and when completed this list could be printed by THE MIRROR and kept as a reference by managers. Each person subscribing to this plan could after a certain number of years be entitled to certain benefits and privileges of the Fund.

EDWARD WALDMANN.

THE USHER



A number of persons have written to THE MIRROR asking about an endless chain scheme to collect money for the alleged benefit of the Mr. Bluebeard, Jr., chorus which suffered from the Iroquois fire. The Chicago Chief of Police heard of this matter a few days ago and he denounced it emphatically. He said that the chorus girls are not in need of aid at the present time, and that contributors to the endless chain "are the victims of a suspicious and unauthorized appeal."

William J. Gilmore has bought back from Stair and Havlin their unexpired lease of his Auditorium Theatre in Philadelphia. Mr. Gilmore, who is an active man, found idleness irksome. His health was not of the best when he retired from management a few years ago, and he welcomed the prospect of rest. But he found the time had not yet come to put off the harness, and he seized the opportunity to secure the direction of the Auditorium again.

Stair and Havlin, owing to recent developments, realized that Philadelphia had a glut of popular-price theatres and that it would be next to impossible to book them all profitably and satisfactorily. For this reason they were very willing to relinquish the Auditorium, which was one of the theatres they acquired at the time when they had competitors in the popular-price field.

It is probable that Mr. Gilmore and his partner, Charles H. Yale, will establish a permanent company at the Auditorium to produce on a lavish scale high-class extravaganzas and musical comedies.

The plan attributed to Mr. Conried of engaging an orchestra in Germany for the next Metropolitan opera season if the New York union declines to grant his demand for a reduction in rates in moonshine. The contract labor law would forbid the importation. The Managers' Association, which seconds Mr. Conried's demand and asks for similar reductions in the pay of theatre orchestras, would be prohibited similarly from procuring foreign musicians. A movement to improve the quality of theatre orchestras would be more timely, and would receive more approval from the public.

Sarah Bernhardt's memoirs are to be published next Autumn. The English edition will be issued by Heinemann, and the announcement is made that the book has been written by Sarah herself, without "assistance." It appears that many of the autobiographies and recollections attributed to noted players in France and England that have appeared in recent years were written or "edited" by silent literary partners. Bernhardt's memoirs, if their vein is frank and characteristic of the remarkable woman and actress herself, should be an interesting contribution to stage literature.

The recent attempt to form an incipient Theatrical Trust in Paris—which was promptly extinguished by the French dramatic authors—created widespread public interest. An Englishman writes of it from the French capital:

"The Trust is the dragon of the authors. No one talks of anything else. The boulevards are full of it. Within the last week the word has been permanently adopted by the French language. They have already got to 'trusteur' and 'to trust' as a verb. The authors are a powerful body. They can strike and withhold their wares. They can expel the back-sliders and even prosecute him, under their statute."

The interests of French dramatic art when menaced are protected by the prompt and united action of the men that give it strength and life. In this country, the scheme of the Trust to kill competition and create a despising monopoly was originated and carried into execution with scarcely a protest from those most vitally concerned!

Those that will not help themselves deserve to suffer and call for little sympathy. But the stage itself, considered quite apart from the individuals following it as a business or a calling, cries out incessantly for emancipation from the unnatural conditions under which it struggles for legitimate existence.

William Winter will leave for California to-day (Tuesday) to be absent until September. His daughter will be married on June 22, at Los Angeles, to Fielding J. Stinson. Mr. and Mrs. Jefferson Winter will accompany him to California. Young Mr. Winter, by the way, was a member of Joseph Jefferson's company this season. On the last night of the engagement in Philadelphia, while he

was on the stage, a thief entered his dressing-room, stole \$125 from his pockets and also took a valuable gold watch, which was a gift from his wife, Elsie Leslie. A stage-hand of the Broad Street Theatre was the thief, but he got away with his plunder, and it is believed has left Philadelphia and gone West. Mr. Winter has offered a reward for the recovery of the watch.

THE INDEPENDENT BOOKING AGENCY.

The Independent Booking Agency, which was established in July, 1902, is about to be dissolved. The Agency was organized for the purpose of facilitating the business of attractions that wished to control their own bookings and play in theatres independent of Trust control. It charged no fees to managers of theatres or attractions, but was maintained solely at the expense of its members.

Originally these were James K. Hackett, Maurice Campbell and Harrison Grey Fiske. Later, Messrs. Weber and Field were added.

With respect to the dissolution of the Agency Mr. Fiske has made the following statement:

The founders of the Independent Booking Agency believed it would be advantageous to establish a rallying point for the independent movement and to concentrate the energies of managers that desired to control their own bookings. The Agency succeeded in effecting arrangements with many theatres throughout the United States, and a few months ago the probabilities were that the independent ranks would be largely augmented. At that time more than thirty first-class attractions were preparing to join us.

The unexpected union of the Stair and Havlin circuit with the Syndicate defeated these plans, which were based chiefly upon Mr. Stair's assurances that his theatres would remain open to independent first-class attractions for a period of years. Moreover, the bad season and many disasters to expensive productions made by the Syndicate caused its members to assume an attitude of caution with respect to risking new productions next season, and accordingly they offered unusually favorable bookings to outside managers who had had a hard time previously to secure suitable opportunities to present their attractions auspiciously. This temporary change of policy on the part of the Syndicate removed sources of discontent, and prevented a number of leading managers from carrying out their original intention to join the ranks of the Independent.

Owing to the recent withdrawal of Messrs. Weber and Fields and Campbell from the Independent Agency there remained only Mr. Hackett and myself. Mr. Hackett having decided, for the reasons which he has stated, to appear in theatres booked by the Syndicate next season, it was decided to discontinue the Independent Booking Agency.

The discontinuance of the Agency will make no change whatever in the independent course pursued by Mrs. Fiske and myself, which we adopted in 1896 and which we have steadfastly and consistently followed ever since. We believe that a monopolistic control is opposed to the interests of the American theatre, and our belief has been confirmed amply by the developments that have grown out of that control, the disastrous effects of which are now plainly visible to every student of the theatrical situation in this country.

Mrs. Fiske will continue to play only in independent theatres. The Manhattan Theatre in New York will continue to be an independent theatre. Mrs. Fiske will begin her next season in September at the Manhattan, where she will fulfill a long engagement and make several productions.

Mr. Hackett, who throughout the career of the Agency worked enthusiastically and loyally for the interests of the cause that it represented, states his position in the following communication:

So many inaccurate statements have from time to time appeared in print regarding my attitude toward the so-called Theatrical Syndicate, that, in justice to myself, I am compelled to request the publication of the following facts, that my position may be fully understood and that my integrity as a man may not be impeached:

Successful results alone count. It is of very little interest to know why a fight is lost, but rather how it is won. However, for the benefit of those few among the public and my own profession who are interested, I am willing to make the following statement regarding my position and the prospective dissolution of the Independent Booking Agency. The bad theatrical season was the principal cause of the coalition between the syndicate and Messrs. Stair and Havlin, thereby closing to us the houses controlled by the latter firm. Following this coalition came the failure of the attractions sent out by Weber and Fields, which very materially weakened us, because without attractions it is almost impossible to induce managers to keep their theatres open. Following this, Weber and Fields disposed of their theatres, the West End, in Harlem; the Globe, in Boston, and the Broadway, in Williamsburg, to Messrs. Stair and Havlin, although they had a five years' contract with the Independent Booking Agency for the West End and a verbal agreement regarding the other houses. Following close upon the heels of this, Mr. Campbell, because he had become affiliated with Mr. Belasco, signified his desire to sever his connection with the Independent Booking Agency. I then endeavored to form an alliance with Mr. Belasco, but for reasons which I dare say were quite cogent to himself he declined to enter into any coalition. Without a coalition of the independent forces the fight seemed to me to be absolutely hopeless. This left Mr. Fiske and myself. I realized that I myself could be of very little weight in helping Mr. Fiske to open theatres that were not already independent, as two attractions in such a case are really no better than one, and after many consultations with Mr. Fiske, for whom I have the warmest and strongest personal regard, we agreed that the Independent Booking Agency had outlived its usefulness, and therefore the time was ripe for its dissolution, which will take place shortly.

I have devoted over two years, and two of the best years of my life, to the Independent cause, have spent much time and much money and an enormous amount of energy. I resigned from the Syndicate ranks of my own volition, and I shall return and play Syndicate houses next season. I do not believe any more to-day than I did a few years ago that a Syndicate control of theatrical affairs is beneficial to the artistic growth and development of the drama in any country, but I must say that the Syndicate's attitude toward a defeated foe, in my case at least, has been generous and fair.

It must not be supposed that the Independent Booking Agency has labored in vain. It has had in many instances a decided remedial effect, but I am sorry to say that I have discovered that the very men who would have benefited most by the success of the Independent cause, and who would naturally have been supposed to ally themselves with it after the pioneer work had been done, have utilized it for selfish ends while giving it no substantial encouragement. In other words, they have benefited by it without helping it or even appreciating its aims.

This is a very varnished tale regarding the conditions with which we have had to contend. Courtesy and sympathy forbid the publication of the absolutely plain facts, which would not reflect credit upon many men who have more or less intimately associated with us. To have nothing to be ashamed of and nothing to regret, except the lack of co-operation and of good faith on the part of the men from whom we had not only reason but right to expect loyalty and honesty. I sincerely hope that the few people who have been kind enough to interest themselves in me professionally and in my personal career will appreciate the reasons why I am compelled to accept the inevitable and give me the same respect that any man would receive who has struggled

honestly and who has been defeated through no fault of his own.

JAMES K. HACKETT.

Should the history of the Independent Booking Agency ever be written it would provide interesting sidelights on many persons prominent in the managerial world, and it would incidentally show how and why it was comparatively easy for the originators of the Trust to establish their virtual monopoly by reducing the majority of these persons to unwilling but unopposed subjection. Broken pledges, broken agreements and broken principles do not alter, however, the merits of the contest, which are removed from and superior to duplicity, cowardice and cupidity. The suspension of the Independent Booking Agency in no way changes or modifies the needs presented by the condition of the theatre in this country, and it will not affect the ultimate solution of the artistic and business problems created by those conditions.

THE DEATH OF GEORGE BECKS.

George Becks, the widely known actor, Shakespearean scholar and collector, died suddenly and unexpectedly at St. Louis on May 17 of a malady the exact nature of which has not been determined. He had been in poor health for several months, but up to the day of his passing his condition had not been such as to cause alarm. He was a member this season of Kate Claxton's company, playing the Comte de Linieres in *The Two Orphans*, and in that role he made his last appearance on the night before his death. After the performance he became slightly ill, and by the next morning his condition had become so serious that a physician was summoned. Nothing could be done for his relief and within an hour of the arrival of the physician he was dead.

Mr. Becks was born in Manchester, England, sixty-nine years ago, and at the age of twenty-one he, in company with his boyhood friend, James Taylor, came to America, at the solicitation of Henry J. Wallack, to join the stock company at the National Theatre, Boston. There he made his first appearance on the stage in September, 1856. From the National Theatre Mr. Becks and Mr. Taylor came to Niblo's Garden and played there under the management of Mr. Nixon and later under the management of William Wheatley. Mr. Becks was subsequently with Laura Keene's company with Mrs. John Wood's company, with John Owen's company at the Varieties Theatre in New Orleans, and during the Civil War he played in support of Edwin Forrest.

In his younger years Mr. Becks was particularly successful in light comedy roles, and Mr. Forrest considered him the best actor of the time in that line of work. He played in support of almost every famous star in America, in the old stock days and was noted for the intelligence of his renderings and for the careful manner in which he dressed his various roles. He was one of the very best Sir Peter Teazles that the American stage has known, and his many performances in the Shakespearean and old English comedies won the admiration of all cultured playgoers. For some time he played in support of Jean Davenport Lander, and he was later an important member of Maggie Mitchell's company in *Fanchon the Cricket*.

In the early seventies Mr. Becks retired from the stage and for nearly twenty years he was engaged in commercial pursuits in New York. In 1890, however, T. Henry French, who was a warm admirer of the actor, induced him to return to the theatre to originate the role of Mr. Horton in *Dr. Bill*. He played that part when the play opened the Garden Theatre in October, 1890, and when, a week later, Jerome K. Jerome's *Sunset* was put on as a curtain-raiser, he originated in that play the role of Mr. Rivers. During the later years of his career Mr. Becks traveled widely and appeared in almost every country in which English is spoken. He accompanied Nance O'Neill on her tour of Australia, the Orient, Africa and Great Britain, playing important roles in all the plays of her repertoire, and with her he returned to America last year.

As a student of Shakespeare Mr. Becks accomplished much in the way of annotation, and he was engaged for many years in preparing an acting edition of the plays. This task he had not completed at the time of his death. By reason of his learning he was held in high esteem among Shakespearean scholars and he enjoyed the friendship of many distinguished men of letters. While in Adelaide, Australia, he was entertained by Lord Tennyson, the Governor of the colony and the son of Alfred Tennyson. He was a life-long friend of Jean Davenport Lander, and, when a few months ago that noted lady died, she bequeathed to Mr. Becks her fine dramatic library and her collection of pictures and playbills.

Mr. Becks was, above and beyond his artistic and scholarly accomplishments, a man of exceedingly fine character. Possessed of a lofty mind and a warm, generous heart, he commanded the respect of every one who knew him, and those who had the good fortune to be his friends held for him the deepest and most affectionate regard. He is survived by but one near relative, his brother, Alfred Becks, of this city.

The remains of Mr. Becks were brought to New York on last Thursday, and on Saturday afternoon the funeral services were held in Merritt's undertaking establishment. The Rev. Minot Savage officiated. The service was simple but very impressive. A number of prominent old-time players were present and the casket was decorated with several very handsome floral tributes. The burial was made in Cypress Hills Cemetery.

A PLAY IN GAELIC.

Saturday night, May 22, in Lyric Hall, at Sixth Avenue and Forty-second Street, a play was produced in the original Gaelic, entitled *For the Sake of Kate*, by Andrew J. O'Byrd, who played the leading part. Non-payment of rent, eviction and exile were the elements around which the play revolved. There was a big audience that applauded as if it understood every line. The programmes were printed in English and Gaelic. "The Banks of the Lee" was sung, and Sarah McElroy sang "The Dawnings of Day" very prettily. John McHugh sang "The Little Red Fox" well, and Kathleen McManus rendered "Carraig Donn" charmingly. J. C. Lynch recited "The Banishment from Ireland," and "The Boys of Wexford" was the parting song of the night. The Sixty-ninth Regiment Band furnished the music.

A NEW YIDDISH THEATRE.

A new theatre, to be devoted to the production of Yiddish plays, is to be erected in 116th Street, just west of Fifth Avenue. Louis S. Gottlieb, manager of the Grand Theatre, at Grand and Chrystie streets, bought last week the site for the new playhouse, including the properties Nos. 10, 12, 14 and 16 West 116th Street and Nos. 3, 5 and 9 West 115th Street, a plot of seven lots.

Work will probably be begun at once on the building, the cost of which, exclusive of that of the ground, is estimated at between \$350,000 and \$400,000.

A THIRD VICTORY FOR REJANE.

The case of M. Porel, manager of the Théâtre du Vaudeville, against Madame Réjane for 100,000 francs (\$20,000) damages for refusal to play La Montasier at that theatre, has been decided against M. Porel. This is the third time the case has been in court, and is the third victory for Madame Réjane. M. Porel loses on all points and must pay all costs.

A VALUABLE BEQUEST.

George Becks, the veteran actor who died last week in St. Louis, left his splendid collection of more than three thousand prompt books to the New York Public Library. The books are almost priceless, as they contain practically a complete history of the stage business employed in the standard dramas since the days of Garrick.

PERSONAL



SHORT.—Frank Lea Short, the actor and manager, has taken charge of the Engagement Department of the Actors' Society, in place of Will Gregory, who recently resigned. Mr. Short will occupy the position only temporarily, however, as it is his intention to return to management in the Autumn.

CAMPBELL.—Mrs. Patrick Campbell will produce for the first time in this country, at the Herald Square Theatre, next October, *Sardou's The Sorcerers*, which he wrote for Bernhardt. Before leaving for this country Mrs. Campbell is to play in French with Bernhardt in Paris and London, in *Peleas and Melisande*.

REHAN.—Ada Rehan sailed for Europe on the *Philadelphia* last Saturday.

KREMER.—Theodore Kremer, the dramatist, sailed on the *Kaiser William II* last Tuesday for an extended tour through Europe. He is to be married on July 21 to Fraulein von Pleiss, daughter of Colonel von Pleiss, of the Prussian Infantry. On their return to America they will visit the St. Louis Fair, returning to New York early in the Fall.

FROHMAN.—Mr. and Mrs. Daniel Frohman (Margaret Illington) sailed on the *Philadelphia* last Saturday for Europe, to return in July. While in London Mr. Frohman will see Israel Zangwill and Charles Wyndham about their plays, to be produced at the New Lyceum next season.

FYFFE.—Charles J. Fyffe, the veteran actor, who is now a guest and the librarian at the Edwin Forrest Home, is in New York for a few days' visit. He came particularly to attend the funeral of his old friend and fellow player, George Becks.

HAWTREY.—Charles Hawtrey's engagement at the Proctor theatres last week was so successful that Mr. Proctor has induced him to remain for another week. He is playing the Twenty-third Street and 125th Street Theatres, covering the distance between the houses, over five miles, in a fast automobile provided by the management.

HERZBERG.—H. R. H. Herzberg, the dramatic critic who fell nine stories in the Morton Building, six weeks ago, is on the road to recovery in the Hudson Street Hospital, the doctors told a MIRROR reporter yesterday. He now sees his mother and sisters and talks to them a few minutes daily.

HERMAN.—Selma Herman is ill with nervous prostration at the Bartholdi Hotel, New York.

REED.—Florence Reed, daughter of the late Roland Reed, who was leading woman of the Proctor Stock company at the Fifth Avenue Theatre, this city, has decided to enter vaudeville.

WARNER.—Emanuel Warner, of R. Warner & Co., of London, will sail for England on Saturday on the *St. Louis*. Mr. Warner has booked a large number of American performers for England and South Africa, and has also arranged for the reappearance in America next season of Albert Chevalier, Sandow, Cinequevalli, and a number of other stars.

DUSS AT THE GARDEN.

On Sunday evening Director Duss and his orchestra of seventy-five men, most of whom played this year at the Metropolitan Opera House, began a summer season of concerts at Madison Square Garden. The immense auditorium is again fitted up as it was last year to represent a scene in Venice. On the Grand Canal—wider than it was before—a half-dozen gondolas ply, carrying Italian troubadours, who sing during the intermissions, and such citizens as may be possessed of the gondola habit. Above and round about are thousands of electric lights, and in the rear of the orchestra platform is a fine setting showing Venetian palaces and the sea in the distance. An improvement this year is a glass sounding board back of the orchestra that greatly assists the acoustic properties of the hall and does not mar the beauty of the scene.

It was expected that Madame Nordica would be the soloist of the evening, but she was unable to appear and Madame Ruby Cutler Savage sang in her stead. On account of Madame Nordica's non-appearance the extra charge for admittance was refunded to patrons or they were at liberty to change their seats for another night. Despite this fact the great hall was filled almost to its capacity and it is said that the receipts were in the neighborhood of \$8,000.

As Sunday was the anniversary of the birth of Wagner, Mr. Duss made up his programme from the works of the master composer. He conducted in his customary brilliant style, and every number was applauded enthusiastically. Madame Savage sang her songs with great splendor, and Nathan Franko played the "Prize Song" from *The Meistersinger* as a violin solo with all the excellent technique that is at his command. Altogether the affair was a tremendous success, and Venice will doubtless be as popular a resort for music lovers this summer as it was last.

TELEGRAPHIC NEWS

CHICAGO.

Mrs. Fiske in Seven Parts this Week—Anna Held and The Wizard of Oz—Notes.

(Special to The Mirror.)

CHICAGO, May 23.

Anna Held and The Wizard of Oz are the only new attractions at the first-class houses this week, the second in succession marked by only one change at the leading theatres. Cool weather has stimulated theatrical patronage, and Mrs. Fiske has been receiving most of the increase at the Garrick. Summer closing has begun, the Criterion and the Haymarket last night, the Olympic next Sunday night. St. Louis World's Fair visitors have begun to appear on stopovers, and many more are expected during the Summer to help business.

The bills this week: Garrick, Mrs. Fiske (second and closing week); Grand, The Wizard of Oz; Studebaker, The Sho-Gun (eighth week); Powers, Earl of Pawtucket, with Lawrence D'Orsay (fourth week); Illinois, Anna Held, in Mile. Napoleon: McVicker's Silver Slipper (third week); Great Northern, His Last Dollar, with David Higgins (third week); La Salle, musical stock in A Royal Chef (ninth week); Columbus, Anna Sutherland and stock in Du Barry; Bush Temple, Players' Stock, in Because She Loved Him So; People's, May Hoosier and stock in Ticket of Leave Man; Hopkins' Remember the Maine; Bijou, East Lynne, with Ned Forman; Howard's, L. J. Howard and stock, in Master and Man.

Mrs. Fiske's engagement at the Garrick was so successful that on Thursday of last week the house was nearly sold out for both of the Saturday performances. The theatre was filled on the opening night with one of the finest audiences of the season, and during the week the houses were large and noticeable of Chicago's best class of theatregoers. The first half of the week was gratifying not only to the star and supporters of the best in the drama, but also to all loyal Ebenezers. Curtain calls were numerous at the Hedda performances. The latter half of the week was devoted to Mary of Magdala. The greatness of this production was fully recognized again, and further improvement in Mrs. Fiske's portrayal was noted. Mr. Hubbard, of the Tribune, described her impersonation as one of rare beauty and impressiveness, a historic achievement displaying keen intelligence, exact analysis and fine technical skill. The prospects for Mrs. Fiske's second week with its varied bill are exceedingly bright. To-night, Tuesday and Wednesday night, A Doll's House and A Bit of Old Chinese; Thursday, Hedda Gabler; Friday, Little Italy, second act of Divorcons, first act of La Femina de Claude, fourth act of Tess of D'Urbervilles; Saturday matinee, Doll's House and Little Italy; Saturday night, Divorcons and Little Italy.

The business of The Earl of Pawtucket has increased to such an extent that the engagement will be five weeks, instead of four. Manager Bird was one of the happiest men in town at the close of The Virginian's engagement at the Garrick. The receipts Saturday (reduced seating capacity) were \$2,600. The Mondays of both weeks were about \$500, and both weeks the receipts went up by leaps and bounds to weekly totals of over \$7,000. George Bowles placed the first week's total of The Office Boy, with Frank Daniels, at the Illinois, \$2 scale, at \$12,000, and the second week at \$11,000. Vivian's Papas is to follow The Earl of Pawtucket at Powers' June 6, and I am informed that Blanche Ring will be in the east, playing Hattie Williams' part.

Mrs. Fiske will not close her season in Chicago, but will fill out a supplemental season Eastward. The Forbidden Land is the name of the new musical comedy by Guy F. Steeley and Fred Chapin, which will be the Summer production at the Illinois, beginning July 2. The scenes of the two acts are in Tibet. Alma Youlan will be the prima donna. Bush work was done on the Grand Opera House last week to get the improvements finished for the opening of The Wizard of Oz to-night, and one of the main results is a complete new fireproof stage for the return of The Wizard to the place of his birth. Harry Powers, Will Davis, Lincoln Carter and other local managers have inspected the improvements and congratulated Harry Hamlin.

J. H. Sosman, who recently returned from California, confirms the reports of good theatrical business on the Coast. He says his order books show that the Far West will have a large crop of new or remodeled theatres next season, and that the industry is increasing rapidly in the smaller cities and the towns. Sosman and Landis will equip the new Dickson and Talbot house at Dayton, Ohio.

W. H. Eberts, manager of the Columbus, who has been ill, has resumed his duties at that theatre.

The celebration of the 950th performance of The Wizard of Oz will take place at the Grand during the present engagement.

The performance of The Jewess at the People's last week attracted especial notice, and Miss Hosmer's acting as Leah was praised.

Marie Tower, who joined the Columbus Stock to play Barbara in East Lynne, has been retained to play Duchesse de Chateauroux in Du Barry.

Manager Will J. Davis, of the Illinois, has returned from New York.

Ned Forman and company are playing East Lynne at the Bijou.

Blanche Ring is to be in the cast of the new extravaganza which Hamlin and Mitchell will produce at the Grand here next Summer.

A benefit for Sherrie Matthews will be given at Cleveland's next Thursday. Mr. Matthews is ill.

It is announced that Ann Tyrrell is to retire from the stage and marry a rich Bostonian at the close of The Silver Slipper engagement at McVicker's June 4.

George Bowles, who was here with Frank Daniels, lived in Chicago in 1871, and carried water in pails from the lake at the time of the great fire—but didn't put it out.

Lena Lorraine, who has been out with Hello Bill this season, has returned to Chicago.

Kendall Weston and Carrie Clarke Ward, of the Players' Stock at the Bush Temple, will be in the stock at Peak's Island, Maine, this Summer.

Helen Ridgeway was engaged to play the lead in Over Niagara Falls, which Rowland and Clifford are sending out for a short supplementary season.

Robert McWade is to play Rip Van Winkle in a vaudeville sketch.

James Wingfield is rapidly booking the first season of the new Schwartz theatre at Waukegan, to open early in August.

W. C. Parker, well-known to the profession here as a sketch writer and representative of the Howley-Dresser music house, has gone to New York to fill a higher position with the company there. He is succeeded here as professional representative by Harry Alford.

W. S. Cleveland assures The Mirror that there never was any controversy, trouble or doubt on account of his contract with Cherry Simpson for a vaudeville engagement at the Cleveland. He says the original date set, June 19-26, was not changed, and that the contract calls for a forfeit of \$2,000, gold, if not fulfilled. Though Miss Simpson is at Boston, appearing in Woodward, he has no reason to expect that she will not be here as intended. Mr. Cleveland says the syndicate (vaudeville) is keeping very close tab on him and his business.

Sam Kingston, of Anna Held's staff, reports business in "tens and elevens" (thousands) out West, and excellent indications for Chicago.

Frank Carlos Griffiths, manager for Mrs. Fiske on the road, has left the company for the season, and gone to Poland Springs, to resume the editing of his magazine.

Arthur Weld and Mrs. Weld (the Jane Peyton of The Earl of Pawtucket company) will

leave for Maine at the close of their engagements here early in June.

There is talk of a return engagement of Buster Brown at the Great Northern before the season closes.

H. S. Daniels has been engaged for his fifth season as manager of Valley Park Opera, at Syracuse, N. Y. Anna Dale, of Chicago, and William Corliss have been engaged as members of the company.

Milo Bennett has removed his dramatic exchange from the Grand Opera House to Randolph and Dearborn streets.

Anne Sutherland gave a good performance of Suzanne in A Scrap of Paper last week at the Columbus, and the production reflected in detail special care and ability on the part of Sam Forrest, stage director.

Little by little the story of the escape of the English Daisy company from Chicago is coming out. It seems that they expected to go to New York in a private car on a special invitation over a well-known line, and actually went to the station with all their baggage the Tuesday after the close on Saturday night. After six hours there they were rescued by friends, who at once began to help them. Manager Block and Mark Lewis, of the La Salle, appealed to local passenger agents the next day, and a meeting of them was called at which a half-rate to New York was granted. Then collections were made at the theatres. I am told that twenty-one persons were in the stranded party that left the West, fares paid, a few dollars in pocket, and each with a lunch prepared by a kind hotel friend here.

Thomas J. Moses, the New York scenic artist, who learned the art at the Soaman-Landi studio in this city, will return there as a partner in the business June 1. Fred Boissac and a party of Pacific Coast theatrical managers were guests at the Auditorium recently. Frank De Camp has left the Eleventh Hour company, and is playing Levison this week in East Lynne at the Columbus. Manager Fred Eberts is about again, after a siege of the grippe.

B. F. McPhail, who was in town recently, said that the long season of forty-four weeks of George E. Gill's Little Outcast had been very successful so far. It will end June 3 at Minnewaska.

W. H. Evarts, comedian of the Players' Stock, has signed for next season at the Bush Temple. It will be his fifth consecutive in this city, having been three seasons at the Dearborn. During the Summer Mr. Evarts will be a member of the stock company at Peaks Island, off Portland, Me.

Eleanor Robson is to be the guest of her mother, Madge Carr Cooke, in Chicago next July, during the engagement of Mrs. Wiggs at the Grand.

OTIS L. COLBURN.

notwithstanding the character of the performance given, provided it is of such a nature as could legally be given on any other weekday. The Commonwealth had claimed that the gross proceeds should have been turned over to the charity, but the full bench of the Supreme Court says that that was too narrow a restriction, and not law.

Mary Sanders is going to give a performance of A Doll's House in Potter Hall some evening soon, playing Nora, for the benefit of the Actors' Church Alliance.

All last week the suit of J. J. Grace, owner of the Columbia, against the Boston Elevated Railway, was on trial, and much interesting testimony was brought out. He wants \$30,000 damages on the ground that the building and operation of the elevated road has damaged his theatre to that extent. Experts were introduced to show the extent of the vibrations in the theatre to result from the passage of trains, and others showed how the noise interfered with effective work of the actors upon the stage. An attempt to show that the Columbia was not always a first-class house was made in cross-examination, and programmes were read showing the scales of popular prices at certain special engagements. The case is still "unfinished."

After much discussion in committee, the theatre bill has been introduced in the Massachusetts Legislature, and is a measure resulting from the excitement which followed the Iroquois fire. Among the provisions in the measure are these: that illuminated signs bearing the word "exit" be displayed at each exit with no means of turning off those lights from behind the proscenium; that all scenery and wood work on the stage shall be soaked in fire resisting material; that the curtains shall be of non-combustible material, strengthened by wire netting, and raised in the presence of the audience at every performance; that all gas lights on the stage shall be protected by metal nettings; that there shall be at least two independent places of exit from the rooms of the employees; that no standing or loitering in the aisle shall be permitted during the performances; that safety matches only shall be used in the theatre; that the plans of the theatre shall be printed on the programme. Still other provisions insist upon hand rails on doors, fireproof doors to stage, proscenium wall of incombustible material, aisles of at least three feet width, no seat more than nine seats from an aisle, exits unlocked during the performances, firemen on stage and policemen in audience at each performance, no usher under eighteen years of age, fire drills twice a month or oftener, ventilator over stage and standpipe and chemical extinguisher on the stage. There is a fine of \$500 for each violation, and if it passes it will go into effect Sept. 1. Edward Atkinson's petition has also resulted in another act providing for an inspection of all theatres at least once a month. It makes the parties obtaining the license civilly and criminally responsible for non-compliance with existing laws. It is understood that there may be quite a long and lively debate in the Legislature before these theatre bills finally go through.

R. A. Barnet has arranged for the presentation of Baron Humboldt, his bank theatricals opera, in Chicago the coming Summer. J. D. Eltinge, who played the leading part here, is going to give a concert here, and then will go to Europe to study for the professional stage.

Ezra Kendall will produce his new play in Boston at the opening of the next season at the Park. He has given up the idea of a Bill Nye comedy, and the new piece will be written by Edward E. Kidder, author of Sky Farm. That piece, by the way, is coming back to Music Hall for its third engagement this season, and this time it will have a run.

Nance O'Neill has had a new touring car built for her, and when she closes her present season in Montreal she will make the journey to Maine by automobile. Then she will come to Winthrop, where she has taken a cottage for the Summer.

Evelyn Saxton, a Boston woman who has done considerable foreign correspondence for local papers, has written a New England play entitled A Harvard Doctor, which is to be produced this Spring.

Already the announcements for reopening the next season are made, with The Girl from Kay's at the Hollis, Ezra Kendall in the new comedy by Edward E. Kidder at the Park and The Isle of Enchantment, by Frank Pixley and Victor Herbert, at the Boston August 15. It is quite likely that The Two Orphans all-star cast will open the Colonial.

JAY BENTON.

PITTSBURGH.

The Genius Produced Successfully—Savage Grand Opera and Stock Companies.

(Special to The Mirror.)

PITTSBURGH, May 23.

One of the few important events of the present season here—which is now approaching its end—is the production of The Genius at the Grand to-day before a good-sized audience. The play was written especially for Charles J. Richman by William C. and Cecil De Mille, sons of the late distinguished playwright, Henry C. De Mille. It is a modern society comedy with its scenes laid in New York city, and affords Mr. Richman a light, breezy comedy role, not unlike the one he had in Miss Hobbs. Following is a brief synopsis of the play:

Jack Spencer, a young American, is in love with Josephine Van Dusen, a young lady with an artistic temperament. In truth, she carries this to the point of refusing to marry Jack because he does not understand art. Jack, in despair, goes out to hunt for artists, in order that they may teach him something of the artistic world in which Josephine lives. In his wanderings he runs across three men, a German musician, a French painter, and an Irish sculptor, and they decide upon the plan of setting him up for a great genius and letting him sign their work. Josephine is won over immediately. In the interim he has become heartily sick of art, and, to make matters worse, discovers that he does not love Josephine, but is enamored of Nell—the companion and model of the three artists.

The denunciation, however, brings forth very different results than were expected, but Jack finally manages to escape from his difficult situation, and finds that Nell is willing to run away with him from the world of art to that of real life. The cast is as follows:

Jack Spencer	Charles Richman
Victor Le Mercier	Robert Wayne
Otto von Schleswig	William May
Iris McGonigal	Joseph Green
Percy Clutterbuck	Charles Wyngate
Cyril Farquhar	Charles Abbe
Cyrus Jenkins	Harry Byers
Neil Graham	Minna Phillips
Josephine VanDusen	Mariette Barney
Lilly Scott	Emma Dunn
Miss Vanderveer	Alice Gale
Miss Winslow	Margaret Browne
Mrs. Van Dusen Smythe	Frances Lytell

The production is tastefully mounted by Manager Harry Davis, and the play, after some pruning, may be successful as Mr. Richman's next starring venture. This is the closing play of the season.

The Bijou has a melodrama new to its frequenters, From Rags to Riches, which began its week's engagement this afternoon. Joseph Santley is featured and has the support of an adequate company. Return of The Queen of the White Slaves for another week follows.

To-night at the Duquesne Theatre A Fair Rebel commenced a week's stand for the benefit of General Alexander Hay's Post, 3, G. A. R. Eva Taylor, formerly leading lady of the Grand Stock company, heads the cast as Clairette Montooth, and is supported by James J. Ryan, Eugene Fraser, Lou Vizard, Bert Jones, John Montague, William J. McGee, Blanche Harlan, Frances Gray, Aline Walker, Vera M. Smith, Kota Pierce, and Baby Marjorie Barrett. The attendance was large and the performance satisfactory.

Baldine Tom is the topliner of an excellent vaudeville bill at the Avenue this week, and the house was well filled to day.

The Savage Grand Opera company began a two weeks' booking at the Nixon to-night, pre-

senting Othello, Lobengrin and Carmen will share the week with it. Next week, Il Trovatore, Tannhauser, and Bohemian Girl. Benefit for Local Knights of Pythias follows for week June 6. Damon and Pythias will be played with Leslie Hudson Collier, William Beach, Lida McMillan, and Edward Poland as the principals.

Charles Abbe, the popular comedian of the Grand Stock company, may go on the vaudeville stage during the Summer, and will likely make his debut in this field at the Avenue in this city shortly.

ALMER E. L. HAWKES.

WASHINGTON.

Summer Attractions Prosperous—Notes of Amusements at the Capital.

(Special to The Mirror.)

WASHINGTON, D. C., May 23.

Edwin Arden and his popular company have established the Summer session at the Columbia Theatre on an enduring basis. The plays presented the past two weeks have enjoyed gilt-edged attendance and have been praised for performances. This week A Glided Fool is the offering and a full house credits Mr. Arden for a capital portrayal of Chauncey Short. Louise Galloway, a bright and talented ingenue, makes her first appearance. Soldiers of Fortune is in rehearsal.

The third week of the successful season of the Aborn Opera company at the Lafayette Square is ushered in to-night, and one of the best performances of The Wizard of the Nile given here by this company and a crowded house is appreciative. Fred Frear is a hit as Khoob, with a close second in Norma Kopp as Ahydous. Estelle Wentworth is a notably tuneful Cleopatra, and other talented members of the company are William Herman West, Grafton Baker, Al Wilder, May Emory, Emma Spohr, Helen Rockfeller, and Pauline Guillford. The Idol's Eye is the underline.

The Queen of the Highway opens to-night at the Academy of Music to a large and appreciative audience. On the Bridge at Midnight is next week's announcement. Commencing June 6 a season of stock company presentations will be inaugurated under the management of Frederick G. Berger, Jr.

The *al fresco* presentations of As You Like It and Twelfth Night at the old Observatory grounds by the Ben Greet company headed by Edith Wynne Matthison, Monday and Tuesday of last week, when four performances were given for the benefit of the Association of Works of Mercy, was a success.

To-night at the National the Georgetown String Orchestra gives the final concert of its twentieth season under Josef Kaspar's direction.

A crowded house is in attendance. The soloists are Tom Greene, tenor vocalist, and Anton Kaspar, violin virtuoso.

Manager P. B. Chase, of Chase's Theatre, has received a gracefully worded note from the Countess Cassini, daughter of the Russian Ambassador, thanking him for permitting Digby Bell and Stuart Barnes to take part in the polite vaudeville programme at the recent bazaar given in aid of the Red Cross Friend and Foe Fund, when upward of \$17,000 was realized. The distinguished patroness also sent Messrs. Bell and Barnes handsome Russian cigar cases.

Pain's pyrotechnic spectacle, Last Days of Pompeii will be seen at the former baseball grounds, Fourteenth and H streets, Northeast, for a week commencing June 6.

The steam yacht Courier, owned by B. F. Keith, has been in port during the week flying the flag of the New York Yacht Club.

G. Dunstan Parham, business-manager of Walter Fessler's The Great White Diamond, has been seriously ill here, but is now well on the road to recovery.

John Blackwood, business-manager for Mrs. Leslie Carter, came on Saturday for a hurried visit to his home and family, previous to taking the westward trip to San Francisco and the

Ado About Nothing, A Midsummer Night's Dream, and As You Like It at the Botanical Gardens of the University of Pennsylvania on the afternoons of May 25, 26 and 27. In case of rain the plays will be presented in the Exposition Buildings.

Miss Bob White continues at the Park Theatre with souvenirs May 30, on the seven hundred and seventy-fifth performance.

For the final week of the season at the Grand Opera House The Governor's Son, under the management of Fred Niblo, fills the bill. This is one of the very few houses that can show a profit on the season, and Manager George A. Wiegafarth during the summer contemplates many improvements.

The National Theatre offers for the closing week The Policy Players in A Bogus Prince, in which vaudeville features play a prominent role. Madame Flower enacts the principal part.

Out of the Fold is at the People's Theatre. The Little Mother will follow on May 30.

This is the last week of the season at the Kensington Theatre, being the fifth week of Mamie Fleming and her stock organization, with The Two Orphans as the bill.

The Bijou Theatre Stock company is giving an excellent presentation of Lord Chumley. The clientele is steadily increasing, which assures the continuation of the stock for the summer. Week of May 30, Northern Lights.

Forough's Theatre Stock company present The Sign of the Four, with the original scenery and a strong cast. Week of May 30 closes the season with The Herald Square Tragedy and The Belles.

Pawnee Bill's Wild West Show opened to-day on the lot Belmont Avenue and Parkside, for a week.

Bertha Creighton, in Mrs. Jack, supported by the Penna Dramatic company (amateurs) for one night, May 25, at the Broad Street Theatre.

Willow Grove Park, with Randa Ross, will open May 28.

S. FERNBERGER.

BALTIMORE.

The Wedding Day and On the Bridge at Midnight—Items.

(Special to The Mirror.)

BALTIMORE, May 23.

The opera produced at the Academy of Music this week is The Wedding Day, in which Dorothy Morton appears in the leading role. She made a very favorable impression. The company was a good one, the chorus well drilled, and the entire production satisfactory. Jack and the Beanstalk is the opera selected for next week.

On the Bridge at Midnight, from the pen of William L. Roberts, holds the stage of the Holiday Street Theatre, where it is produced by a competent cast in a realistic manner. George Klimt and Alma Hearn sustain the principal roles. The audience to-night was a large one.

Frederick Wilson, who managed the Bijou this season, will assume the management of the Monumental Theatre during the summer months for Mr. Brennan, who will present a stock company in vaudeville and burlesque. Mr. Wilson, before coming to Baltimore, was manager of the Bijou Theatre, Washington.

James W. Stanley, former editor of the *Architects' and Builders' Journal*, of Baltimore, but now a member of the Frohman forces of New York, and Olive E. Spencer, of The Girl from Kay's, were married here on Monday last. The marriage was quite sudden, as it was not supposed to take place until the Fall.

Jean C. Hayes, formerly a newspaper man of this city, but of late the press agent for the Dockstader Minstrel company, is said to have planned the picture-taking incident which occurred in Washington a few days ago.

A permit has been issued to Manager James L. Kernan for the erection of a six-story and basement hotel on Franklin Street, adjoining the Maryland Theatre. The improvement is to cost \$120,000. John D. Allen is the architect, and D. W. and G. H. Thomas are to be the builders.

Last Thursday night was known at the Lyric as Elks' Night. The Baltimore Lodge of Elks, with their friends, practically made up the audience. The concert was given by the Naval Academy Band, of which Director Zimmerman is a member of the order. HAROLD RUTLEDGE.

CINCINNATI.

Regular Amusements About Over for the Season—Summer Attractions.

(Special to The Mirror.)

CINCINNATI, May 23.

Viola Allen's production of Twelfth Night was received with great favor at the Grand last week.

The last week of the season at the Grand opened last night, it being the first occasion in some years that this house has been open on Sunday for a performance in English. Kirk La Shelle's production of Checkers was the bill and drew a good-sized house. Thomas W. Ross was excellent in the title role, while Katherine Mullkins and May Vokes carried of the honors among the women.

The only other house open is the People's, which will also close this week, after forty weeks of burlesque.

Another week will see all of the summer parks in full operation, though the stock company at the Lagoon and the opera company at Chester Park will not open until later.

H. A. SUTTON.

FREDERICK PERRY.

Frederick Perry, whose likeness appears on the front page of this issue, departed last week from New York for Denver, where he will appear during the summer as a member of Walter Bellows' Stock company at Elitch's Gardens. He has played many stock engagements in Denver, and is exceedingly popular among playgoers of that city. In New York Mr. Perry's work as a character actor has long been admired, and it is generally accepted that in certain types he is scarcely surpassed by any American player of the day. Among the roles in which he won great personal success were Hugo, the hair-bred, in *Audrey Claude in Manon Lescaut*; the Duke de Richelieu in *Du Barry*, and the Chevalier in *Marcelle*. Recently he received high praise for his impersonation of the Minister of Police in the all star revival of *The Two Orphans* at the New Amsterdam Theatre.

ACTORS' SOCIETY BUILDING FUND.

The building fund of the Actors' Society reached a total, last Saturday night, of \$2,266.84. The subscriptions during the week were as follows:

Allen, Archie, \$5.
Browne, Kirke, \$5.
Cross, Thomas H., \$5; Cross, Mrs. Thomas H., \$5;
Cross, Irene, \$3; Cross, Fannie, \$5.
Hackett, William A.; Harris, Lillian Alexander,
and Frank, \$5.
Maliburn, Mrs. B.; McDermott, Mrs. G., \$1;
Millison, Ethel Knight, \$3.
Nelson, James, \$5.

MUSIC NOTES.

The Young Men's Symphony Orchestra gave an invitation concert in the Belasco Theatre May 15. A large audience attended. Henrietta Michelson, pianist, and I. Muskowitz, violinist, were the soloists.

A testimonial concert was tendered George A. Fleming, baritone, by the Apollo Quartet and assisting artists in the Astor Gallery of the Waldorf-Astoria May 14. Vocal numbers were rendered by Helen Niebuhr, Kathryn Dilke, Julian Walker, and Theodore Van Vorn. Marie Nichols played several violin solos, and the Apollo Club sang.

M. Dupont, of Paris, won the first prize with his opera, *La Cabbera*, in the competition promoted by Eduardo Sonzogno, at Milan.

The annual musical festival took place at Albany May 16 and 17. The soloists were Lillian Blauvelt, Anita Rio, Florence Muirhead, Holmes Cowper, Gwilym Miles, and Frederick Martin.

PLAYS OF THE SEASON.

The Dramatic Year at the New York Theatres—New Dramas and Runs.

Following is a list of the new plays produced in New York during the season, with the length of run in each case, of revivals, and of the combinations that have played, arranged in such a manner that the record of each theatre in the city may be seen at a glance:

New Plays and Runs.

ACADEMY.—Sept. 14, Drink, 40 times. Oct. 20, The Best of Friends, 65 times.

BELASCO.—Dec. 9, Sweet Kitty Bellairs, 173 times—still running.

BIJOU.—Sept. 3, Personal, 38 times. Oct. 8, Are You My Father, 11 times. Dec. 1, What's the Matter with Susan, 15 times.

BROADWAY.—Aug. 31, A Princess of Kensington, 41 times. Oct. 5, Hearts Courageous, 24 times. Oct. 26, Dante, 14 times. Nov. 16, Babette, 59 times. Jan. 11, The Medal and the Maid, 49 times. Feb. 22, The Yankee Consul, 105 times—still playing.

CARNEGIE HALL.—May 25, The Wood Witch, 3 times. Feb. 11, The Man of Destiny.

CASINO.—Dec. 1, Winsome Winnie, 56 times. Jan. 18, An English Daisy, 41 times. April 2, Piff Paff Pouf, 57 times—still running. (For play which continued its run at this theatre see Daly's.)

CLINTON HALL.—March 24, Ajax.

CRITERION.—Sept. 16, The Man from Blankey's, 69 times. Nov. 5, Copy (students American Academy of Dramatic Arts), 1 time. Nov. 5, Holroyd's Week End (students American Academy of Dramatic Arts), 1 time. Nov. 5, The Enigma (students American Academy of Dramatic Arts), 1 time. Nov. 23, Miss Elizabeth's Prisoner, 22 times. Dec. 29, The Other Girl, 31 times; moved to Empire Jan. 25, 114 times; moved to Lyceum May 2, 15 times. Jan. 25, The Light that Lies in Woman's Eyes, 23 times. Feb. 8, The Triumph of Love, 1 time. April 4, The Dictator, 56 times—still running. (For play which continued its run at this theatre see Gardner's.)

CRYSTAL GARDENS.—June 22, The Darling of the Gallery Gods, 30 times. June 22, The Dress Parade, 30 times. July 27, Lifting the Cup.

DALY'S.—Sept. 1, Three Little Maids, 86 times; moved to Garden Nov. 16, 44 times. Nov. 19, A Japanese Nightingale, 46 times. Jan. 12, My Lady Molly, 15 times. Jan. 18, Sergeant Kitty, 32 times; moved to Casino Feb. 22, 23 times. Feb. 15, Glittering Gloria, 22 times. (For play which continued its run at this theatre see West End.)

EMPIRE.—Nov. 10, The Pretty Sister of Jose, 58 times. Dec. 10, Jephtha's Daughter (students American Academy of Dramatic Arts), 1 time. Dec. 10, A Lonely Life (students American Academy of Dramatic Arts), 1 time. Dec. 10, A Cigarette from Java (students American Academy of Dramatic Arts), 1 time. Jan. 4, Little Mary, 24 times. Jan. 12, The Parvenu (students American Academy of Dramatic Arts), 1 time. Feb. 1, The Stronger and Conscience (students American Academy of Dramatic Arts), 1 time each. Feb. 18, The Revolt (students American Academy of Dramatic Arts), 1 time. March 3, The Dear Departed and Fortune's Frolic (students American Academy of Dramatic Arts), 1 time each. March 22, The Good Hope (students American Academy of Dramatic Arts), 1 time. (For plays which continued their runs at this theatre see Herald Square and Criterion.)

GARDEN.—Sept. 14, Ulysses, 64 times. Dec. 28, Merely Mary Ann, 51 times; moved to Criterion Feb. 15, 57 times; moved to Garrick April 4, 40 times. (For plays which continued their runs at this theatre see Daly's and Madison Square.)

GARRICK THEATRE.—May 21, Facing the Music, 43 times. Aug. 17, Vivian's Papas, 49 times. Sept. 28, Her Own Way, 57 times; moved to New Amsterdam Nov. 16, 17 times; moved to Savoy Theatre Nov. 30, 33 times. Nov. 16, Lady Rose's Daughter, 17 times. Dec. 2, Whitewashing Julia, 39 times. Dec. 30, Gypsy, 1 time. Jan. 4, Harriet's Honeymoon, 24 times. Jan. 25, The Younger Mrs. Parling, 36 times. March 14, The Ruling Power, 23 times. April 7, My Milliner's Bill, 1 time. April 7, Marietta, 1 time. April 7, The Hour Glass, 1 time. (For play which continued its run at this theatre see Gardner's.)

HAMMERSTEIN'S PARADISE ROOF.—June 1, Punch, Judy and Co., 72 times.

HERALD SQUARE.—May 25, John Henry, 21 times. June 15, The Knickerbocker Girl, 14 times. Sept. 14, Captain Dieppé, 28 times; moved to Empire Oct. 12, 32 times. Oct. 12, The Proud Prince, 21 times; moved to Lyceum Nov. 17, 21 times. Nov. 2, The Girl from Kay's, 205 times.

HUDSON.—Oct. 18, Cousin Kate, 44 times. Nov. 30, The Marriage of Kitty, 51 times. Jan. 18, Ranson's Folly, 61 times. March 11, Man Proposes, 24 times.

IRVING PLACE.—Oct. 1, The Joy of Living, Oct. 3, Haberkorn, Oct. 13, A Stage-Struck Village. Nov. 2, Our Friends, the Enemy, Nov. 11, In Uniform. Dec. 8, The Stream, Dec. 10, The Lemke Family. Dec. 17, Monna Vanna, Jan. 12, Liselott, Feb. 2, The Detective, Feb. 23, Resemann's Rheinfahrt, March 7, The Dark Gateway, March 23, The Tattoo.

KNICKERBOCKER.—June 8, The Blonde in Black, 35 times. Sept. 7, Rogers Brothers in London, 64 times. Nov. 9, The Light that Failed, 29 times. Dec. 8, Mile Napoleon, 43 times. Jan. 18, Olympia, 21 times. April 5, The Shepherd King, 27 times. May 2, A Venetian Romance, 21 times—still running. May 12, Yvette, 25 times.

LYCEUM.—Nov. 17, The Admirable Crichton, 144 times. April 4, Saucy Sally, 28 times. (For plays which continued their runs at this theatre see Herald Square and Empire.)

LUDLOW.—Old Heidelberg, 29 times. Nov. 9, Red Feather, 50 times. Feb. 19, The Pit, 77 times. (For play which continued its run at this theatre see New York.)

MADISON SQUARE.—Aug. 24, My Wife's Husband, 41 times. Nov. 3, A Clean State, 31 times. Dec. 14, A Girl from Dixie, 26 times. Jan. 19, The Secret of Polichinelle, 19 times; moved to Garden Feb. 15, 73 times; moved to Princess April 18, 32 times. (For play which continued its run at this theatre see Princess.)

METROPOLIS.—Sept. 1, Hedda Gabler, 7 times, and 1 time at West End Theatre. Oct. 13, Marts of the Towns, 23 times; moved to West End Nov. 2, 9 times. Nov. 2, John Ermine of the Yellowstone, 22 times. Nov. 17, Mrs. Robinson's Reception, Nov. 17, The Return of the Roamer, Nov. 23, Captain Barrington, 51 times. Jan. 5, The Virginian, 138 times. March 3, The Point of View (students Stanhope-Wheatcroft Dramatic School), 1 time. April 14, The City of It, 1 time. (Students Stanhope-Wheatcroft Dramatic School). April 14, Miss May, 1 time (students Stanhope-Wheatcroft Dramatic School).

MIDNIGHT.—Oct. 13, Babes in Toyland, 192 times. May 2, The Man from China, 24 times—still running.

MILANO.—Oct. 5, Hedda Gabler, 7 times.

MURRAY HILL.—Sept. 14, Under Cover, 90 times. May 16, Starr's Girl, 12 times.

NEW AMSTERDAM.—Dec. 2, Mother Goose, 105 times. March 1, Ivan the Terrible, 17 times. (For play which continued its run at this theatre see Garrick.)

NEW YORK.—Dec. 14, Dorothy Vernon of Haddon Hall, 26 times; moved to Lyric Theatre Jan. 4, 14 times. Jan. 5, Terence, 56 times. Feb. 22, The Tenderfoot, 81 times.

PRINCESS.—Oct. 27, Raffles, 119 times; moved to Savoy Theatre Feb. 15, 49 times. Dec. 9, Canfield; moved to Madison Square, then Vandeville and Carnegie Hall, given in all 133 times. Dec. 15, The Sacrament of Judas, 65 times. March 28, Rosmersholm, 8 times. April 4, An African Millionaire, 8 times. (For play which continued its run at this theatre see Madison Square.)

SAVOY.—Sept. 7, Mrs. Deering's Divorce, 28 times. Sept. 29, White Lilies (students Stanhope-Wheatcroft Dramatic School), 1 time. Sept. 29, Nora (students Stanhope-Wheatcroft Dramatic School), 1 time. Sept. 29, The Three Miss Biddies (students Stanhope-Wheatcroft Dramatic School), 1 time. Sept. 29, Pity (students Stanhope-Wheatcroft Dramatic School), 1 time. Oct. 5, The Spenders, 41 times. Nov. 11, Major Andre, 12 times. Dec. 29, Glad of It, 33 times. Jan. 25, That Man and I, 23 times. April 4, The Superstition of Sue, 8 times. April 25, Tit for Tat, 31 times—still running. (For plays which continued their runs at this theatre see Garrick and Princess.)

ST. LUCIA.—Sept. 1, The Sign of the Four, 1 week.

THREE Little MAIDS.—(Students Stanhope-Wheatcroft Dramatic School), 1 time. (For play which continued its run at this theatre see Madison Square.)

VAUDEVILLE.—Oct. 21, Gros Chagrin, Oct. 21, La Main, Oct. 21, Souper d'Adieu, Oct. 21, L'Homme aux Poupées, Nov. 4, Tic-a-Tac, Dec. 9, Je Ne Sais Quoi. (For play which continued its run at this theatre see Princess.)

VICTORIA.—Sept. 14, The Jersey Lily, 24 times. Oct. 5, The Fisher Maiden, 32 times. Nov. 2, The Office Boy, 66 times.

WALLACK'S.—Sept. 10, Peggy from Paris, 85 times. Nov. 24, The County Chairman, 212 times and still running. April 14, Love's Pilgrimage, 1 time.

WEBER AND FIELDS.—Sept. 24, Whoop-Dee-Doo, 151 times.

WEST END.—Feb. 8, The Crown Prince, 8 times; opened April 30, at Daly's, 17 times.

REVIVALS.

ACADEMY OF MUSIC.—Aug. 6, The Christian, 20 times. Aug. 24, Robin Hood, 25 times. May 2, Two Little Sailor Boys, 24 times—still running.

AMERICAN.—May 25, The Merchant of Venice.

BELASCO.—Nov. 16, Zaza, 10 times. Nov. 23, Du Barry, 11 times.

BIJOU.—

AT THE THEATRES

Empire—Ingomar.

Romantic play, by Frederick Holm. Revived May 16, 1904.

The Timarch of Massilia	Frank Bolcher
Mysore	E. W. Morrison
Aeneas	Herbert Budd
Elephant	Ralph Lewis
Astrarus	Thomas Lindsay
Lyon	George Flood
Lycurgus	Paul Weigel
Herald	J. Carrington Yates
Ingomar	Nella Webb
Alastor	William H. Hart
Tristophorus	Tyrone Power
Norio	Thomas L. Coleman
Samo	J. Carrington
Actes	Charles Beckett
Theano	George Beckett
Melanthe	Charles Moore
Dione	Eugenio Woodward
Mita	Julia Marlowe

Frederick Holm's Ingomar, Englished by Maria Lovell over fifty years ago, charged with old-fashioned sentiment, heroics and romance, was revived last Monday night at the Empire Theatre by Julia Marlowe. It was in Ingomar that Miss Marlowe first commanded the attention of the public, more than a dozen years ago. Since then she has lost many faults and gained many artistic virtues. She should, after this engagement, drop Ingomar. It will not do for a twentieth century audience, any more than Builer's Money and Boucicault's London Assurance will. It is a temptation for a handsome young actress to appear as Parthena on account of the classic costume, which enables her to look as if fresh from the chisel of Phidias. Miss Marlowe's Parthena was lovely, innocent, courageous and gentle, and won others than Ingomar, played by Tyrone Power in a rugged, forceful, barbaric manner.

West End—Rip Van Winkle.

At the West End Theatre last Monday night Rip Van Winkle was played by a newly organized company, with George Ober at its head. The presentation inaugurated a supplementary Spring and Summer season at the West End, during which the prices will be twenty-five and fifty cents. It is the intention of the managers to maintain a stock company to appear in support of visiting stars and to change the bill weekly. The audience last Monday night completely filled the theatre, and the new venture was launched amid great enthusiasm.

The presentation of Rip Van Winkle was in every respect satisfactory. The important roles were all in capable hands, the stage settings were picturesque and attractive and the performance moved smoothly from first to last. Mr. Ober played Rip in a broadly humorous fashion that was precisely to the taste of his audience. He was successful, too, in bringing out the pathetic note in the character and in the "driven from home" scene he displayed fine emotional strength.

Frederick L. Power gave a capital impersonation of the hard-hearted Derrick Von Beckman and won good rounds of applause upon his every exit. John Ward as Cockles and W. P. Kitts as Nick Vedder were excellent. Adelaide Ober gave a sympathetic and earnest portrayal of Gretchen. Harold Grau and Rene Grau played little Heinrich and little Meenie in attractive, childlike fashion. The other roles were well played, and a well trained bevy of children formed many very pretty groupings. This week, Parasital.

Murray Hill—A Rag Baby.

The Henry V. Donnelly Stock company began the last fortnight of its season at the Murray Hill Theatre yesterday afternoon with a revival of Charles H. Hoyt's long popular farce, A Rag Baby. The audience was almost as large as in mid-Winter, and the heat of the day did not cause any perceptible decrease of enthusiasm in the customary applause.

Mr. Doanly himself appeared as Old Sport—much to the delight of his patrons—and his impersonation was comical in the extreme. Charles A. Hutchinson was a capital Tony Jay; Edgar Alton Woolf did excellent character comedy work in the roles of Christian Berriel and St. Clair Flaherty, and the other male roles were in good hands.

George Laurence was full of life and humor as Venus Grout. The other female roles were capably played by Viola Kellogg, Mary Horne, Louise Bouléigh, Agnes Mark and Marie Christie. Next week—the last of the season—My Friend From India.

Fifty-eighth Street—The Heart of Maryland.

The Heart of Maryland, with a good cast and fine scenery, drew a series of very large audiences last week. Eulalia Bennett was very effective as Maryland Calvert, and scored a decided hit. Clifford Storch showed great cleverness by his forceful characterization of Colonel Fulton Thorpe. William F. Walcott as Colonel Kendrick, R. J. Murphy as General Kendrick, Oscar Norfleet as Lieutenant Telfair, Edwin L. Benson as Lloyd Calvert, and Francis Charlton as Tom Boone, also did very well. This week's attraction is David Harum.

At Other Playhouses.

GARRICK.—Amelia Bingham appeared at the Garrick Theatre last Monday night in The Frisky Mrs. Johnson. Garrick closed for the season last Saturday night.

NEW STAR.—Tom Yonson drew large audiences to the New Star last week. Nelse B. Erickson, in the title-role, was very successful in his delineation of Swedish characteristics, his impersonation being original in conception and full of spontaneous humor. His singing specialty made a big hit. Pauline Fielding as Jennie Morris was graceful and vivacious, and did excellently in a vocal and dancing act. The Widow Lafin of Elizabeth B. Chester was given with a breezy vigor that was noticeable, especially in her musical selections. Other roles were well taken by James C. Mack, E. H. Bender, Elms, Gillette, Eva M. Bennett, Harry Bond, E. Guy Spangler, Thomas O'Brien and Frank Thorndike. This week, The Little Mother.

NEW AMSTERDAM.—This is the final week of Weber and Fields.

MAJESTIC.—A "second edition" of A Man from China is announced for Wednesday night.

BELASCO.—Sweet Kitty Bellairs is still running, and after the Summer interval will reopen this theatre.

THIRD AVENUE.—The Little Church Around the Corner is the bill this week.

WALLACK'S.—The County Chairman will end its long run on Saturday night, but will reopen this theatre on Sept. 1.

NEW YORK.—The Southerners, produced here last night, will be reviewed next week.

ACTORS' SOCIETY PRELIMINARIES.

The Preliminary Meeting of the Actors' Society took place at the Criterion Theatre last Tuesday morning. President William Courtleigh was in the chair, and about two hundred members of the organization were present. De Wolf Hopper was elected to fill the unexpired term of George MacIntyre as secretary—Mr. MacIntyre having resigned the post in order to devote himself to the Engagement Department. Nominations were made for officers and directors for the coming year, and committees were appointed to suggest changes in the by-laws of the Society.

Star wishing representative to book or manage tour can consult E. D. Shaw, 1358 B'way. Room 7, N. Y.**

ACTORS' CHURCH ALLIANCE NEWS.

National (and Local) Headquarters, Manhattan Theatre Building, Broadway and Thirty-third Street.

The fifth annual convention of the Actors' Church Alliance will be held in Boston, Mass., on Thursday morning, May 26, beginning at 10 o'clock. The National officers for the ensuing year will be elected, and it is hoped that all the chapters will be represented. Each Chapter is entitled to one delegate for twenty-five members or fraction thereof. The morning session will be held in the Old South Building, on Washington Street, foot of School Street, at 10 A.M. Luncheon will be served at the Belhaven Hotel, Beacon Street, at 1:30 p.m. The evening meeting will be at Chapman Hall, Tremont Temple, at 8 o'clock.

The May reception of the New York Chapter of the Alliance was held last Thursday afternoon at the Church of the Holy Communion, Sixth Avenue and Twentieth Street. Madame Mathilde Cottrell, the new chairman of entertainment, gave one of the most delightful entertainments the Alliance had had. Eugenia Ferrer, the noted pianist, gave a fine rendering of "The Spinning Wheel," by Masseno. John Lawrence Knowles sang "Agamemnon's Aria," by Gluck, which was greatly enjoyed, and Jocelyn Horn sang "Love's Solace," by Willis. Dr. Mottelet also gave an excellent address and extended his invitation to the Alliance to hold its October reception in his parish house. Mr. Catlin, the new President, put it to a vote, and it was unanimously decided to accept Dr. Mottelet's invitation. The programme concluded with several Chopin selections played exclusively by Miss Ferrer, for whom Steinway and Sons had courteously loaned a concert grand piano. Refreshments were then served by Rosa Hand.

The second meeting of the Brooklyn Chapter of the Alliance was held last Sunday afternoon in the Bijou Theatre. Every seat was taken. The meeting was opened with a prayer by the Rev. Dr. Thomas H. Still, dean of the chaplains of the A. C. A. of St. Chrysostom's Church. The address of welcome was made by Augustus Phillips, leading man of the Spooner Stock company. Rabbi Leopold Wintner also made an address. Edna May Spooner sang "The Rosary," after which Charles T. Catlin, president of the New York Chapter, spoke of the work of the Alliance. A solo, "Oh, Rest in the Lord," was rendered by Charlotte Maud Muller. Gounod's "Ave Maria" was played by the orchestra of the Bijou Theatre, under the direction of Roy Newton Hail. The benediction was pronounced by Rev. F. J. Clay Moran.

A tea was given last Friday afternoon by the Philadelphia Chapter of the Alliance at the residence of Mrs. Spencer Ervin, on Spruce street. Mrs. Ervin was assisted by several ladies of the Church and stage. The following well-known artists now appearing in the Philadelphia theatres sang: Misses Paul, Fredericks, Bouton and Dorothy Hunting, accompanied by Merton W. Grimis.

The Rev. Walter E. Bentley preached at Christ Church, Indianapolis, May 15. His morning subject was "The Duty of the Church to the Stage;" evening subject, "The Mutual Relationship of Church and Stage." The following evening a local Chapter of the Actors' Church Alliance was organized at the parish house of Christ Church with twenty-five members. The following officers were elected: President, the Rev. James D. Stanley; Vice-Presidents, the Rev. Francis H. Gavish, Rev. O. Grannis; J. K. Lilly, Secretary and Treasurer. Among the members are Rev. J. Cumming Smith, Rev. Lewis Brown, Rabbi Messing, Rev. William Walton, Rev. C. S. Sargent, Dr. James H. Taylor, and Marguerite Ridgeley. The membership roll will be kept open. Rev. Walter E. Bentley explained the object of the movement: When the theatrical season opens next Fall a number of receptions and entertainments will be given by the Alliance to actors visiting the city. The object of the Alliance is to further social relations with actors, to start a movement which will do away with Sunday performances, which continue in a number of large cities, though not in Indianapolis. The General Secretary also addressed the Diocese of Indianapolis at its annual convention held last week in New Albany, Ind. At the close of Mr. Bentley's address the following resolution was unanimously carried:

"Resolved, That this council fully endorses the work of the Actors' Church Alliance, and commends it to the clergy of the various dioceses for their co-operation in its plans."

JOSEPH HUMPHREYS DEAD.

Joseph Humphreys, general stage director for Charles Frohman, died of consumption on board the *St. Louis* on Saturday morning, May 21, as that ship was passing Nantucket bound for this port from Cherbourg. Mr. Humphreys had been in London for the past two months arranging for plays to be produced here next season. He sailed from Cherbourg on May 14, and on the following day he contracted a very severe cold. For years he had suffered from pulmonary troubles, and the cold immediately attacked his lungs. He grew weaker every day during the voyage, and despite the efforts of the ship's doctor to prolong his life until he might reach home, he died only a few hours before the vessel entered the harbor.

Mr. Humphreys, whose family name was Murphy, was born in Boston forty-three years ago. In his boyhood he was a dry goods salesman, but he left commercial life at an early age to travel with a circus. After appearing for several seasons as an acrobat and clown with various circuses he became a member of Kiraly's company at Niblo's Garden. There he studied stage-management, and when Excelsior was produced he had complete charge of the stage. After leaving Niblo's he played character parts with considerable success in many important productions in New York and on the roads, and about fifteen years ago he was engaged by Charles Frohman as stage-manager. He held that position continuously up to the time of his death, personally supervising nearly all of Mr. Frohman's productions. Mr. Humphreys was an exceedingly hard worker and he knew the stage perfectly in all its departments. He was very highly respected by members of the dramatic profession, and his personal qualities endeared him to a large circle of friends.

Mr. Humphreys is survived by his wife, who before her marriage was well known on the stage as Daisy Stevens. During his career he amassed a considerable fortune and was the owner of a large tract of land in and near Larchmont Manor, where he had his Summer residence. The funeral services will take place this morning (Tuesday) at half-past eleven o'clock at Larchmont Villa, Beach Avenue, Larchmont. The remains will be cremated.

LYNN THEATRE BURNED.

The Lynn, Mass., Theatre was totally destroyed by fire in the afternoon May 18. The season was practically closed with the exception of a few local entertainments. The loss on structure and contents was \$80,000, divided as follows: Eastern Amusement Company, \$20,000, insurance, \$6,500; the following had stage property stored in the house: Jere Grady Stock company, loss \$10,000, insurance \$7,500; E. V. Phenon Company (two companies), \$10,000, no insurance; Danilo Ryan company, \$1,200, no insurance; Harcourt Comedy company, \$1,000, no insurance. The cause of the fire is unknown. Manager Frank G. Harrison, speaking for the Eastern Amusement Company, says that the company will rebuild right away. The season of 1904-05 was booked full, and the intention is to have the new theatre ready for the regular opening late in August. The building was built in 1882 and has been used as a playhouse since 1888, when it opened under the management of F. F. Proctor, of New York. Lynn, with a population of 75,000 inhabitants and 100,000 to draw from, stands alone as a city without a playhouse.

RECEPTION AT THE LEAGUE.

The annual reception of the Professional Women's League crowded the clubrooms on Forty-fifth Street to overflowing yesterday afternoon. Many well-known professionals were in the assemblage, and a distinguished array of talent was provided by Cora Williams, chairman of the Music Committee. The opening number was a piano solo well executed by Grace Ainsworth. Edward Jerome Rice convulsed the auditorium with an Irish monologue, "May Morning" and "Toyland," from Babes in Toyland, were beautifully and sympathetically sung by Mrs. Fletcher R. Ransom. Next followed the president's address. Mrs. Arden reviewed the work of the year graphically and concisely. In her charming manner she presented the newly elected directors and chairmen of the various committees. Aunt Louise in a pretty speech presented Mrs. Arden with some American Beauty roses on behalf of the League. An original monologue, "Den I Don Woke Up," and "My Tiger Lily," were given by Willis P. Sweetnam, with his inimitable sense of humor and artistic expression of it. Templar Saxe, of Pitt, Paff, Pouf company, sang "Fly to My Love" and "The Melancholy Sunbeam," from Pitt, Paff, Pouf, with richness of tone and finished art. Maggie Brannigan (Anna Wynne) told in laughable manner of her visit to see "Candida." "The Confession" and "Japanese Love Song" were sung by Cora Williams in voice of velvet Patti-like quality and charm of sweet personality. Elsie Reiner was the efficient accompanist of the entire programme. The treasurer's report and most delicious refreshments brought the event of the year to a close.

A NEW BROOKLYN THEATRE.

Hanover Place, Brooklyn, is to be the site of the new Montauk Theatre, which will be the finest playhouse in Brooklyn. It is to be built at Hanover Place and Livingston Street, one block away from Fulton Street. The Hanover Theatre Company was organized by ex-Senator William H. Reynolds, Frank Bailey, and others. The theatre is to be called the New Montauk. Kirby, Petit and Green, the architects, are completing the plans. The estimated cost is about \$500,000.

CUES.

Manager Osman was a Mirror caller last week on his way to Europe, where he purposes finding some new effects and perhaps plays. He reports a successful season, and having now formed a partnership with Colonel Nat. C. Hoyt, is full of confidence for next season. They purpose playing North and South Carolina and are booking territory adjacent. Harry K. Hamilton has been engaged to play leads and take charge of the stage. Helene Reicks will play the leads in most of the repertoire, and a strong company is being selected to support them.

E. V. Phelan has leased the Cape Theatre, Cape Cottage, Me., and will open the house for the Summer on June 11 with the E. V. Phelan Opera company, presenting opera and musical comedies. Rehearsals begin at Portland, May 30. Ralph A. Ward will be associated with Mr. Phelan in the management of the enterprise.

Ella Mason has gone to England to visit relatives for the Summer. She will return in July to start rehearsing with Vance and Sullivan.

The convention of the American Federation of Musicians last Friday decided to drop all members of the federation who enlist in the United States army or navy. The convention also adopted a resolution appropriating \$500 to secure legislation to increase the pay of army and navy musicians in order to abolish competition between Government and civilian bands.

Charles C. Bartling has not been a member of the Coralie Clifton Thelma company since April 9, when he resigned for business reasons.

Dale Devereaux has canceled his contract with F. E. La Rose's What the World Thinks, and will be at his home in Ashtabula, Ohio, during the Summer.

Marion Miller, of Cleveland, Ohio, manager of the Clara Turner Repertoire company, of which Moniton, Thompson and Moulton, of Salem, Mass., are the proprietors, appeared at the Poughkeepsie, N. Y., police station last Saturday morning with a story of a robbery which took place the night before. Manager Miller said that he was robbed of \$400. The police could find no evidence of a robbery. Mr. Miller was arraigned in court, but was released on parole.

Frank Burt, owner of Burt's Theatre, Toledo, and lessor of a half dozen other houses in different cities, was shot in the face by his wife in that city last Saturday night. The bullet entered the right cheek, passed under the nose and came out just below the left eye. The wound, while disfiguring, is not dangerous. Mrs. Burt was arrested. The affair was the outcome of domestic trouble.

An out-of-door entertainment is being arranged by New Rochelle women for the benefit of the New Rochelle Day Nursery. It will be held on the grounds of Mrs. Leigh French. It will consist of an adaptation of Browning's poem, "The Pied Piper of Hamelin," and nearly two hundred children will be in it. Prominent society women have the affair in charge. Mrs. C. Oliver Iselin, Mrs. Frederick Remington, Anne Bolton, Mrs. Leigh French and others are on the committee. Girls will act as ushers. The dates are Friday and Saturday afternoons, June 10 and 11.

P. Aug. Anderson, William Stuart, and Anna Hollinger originated the principal roles in Charles E. Blaney's new play, The Curse of Drink, which had its initial production at Blaney's Theatre, Newark, last night.

The report that Wright Lorimer had disbanded his Shepherd King company and that his plans for the future were uncertain, is erroneous. The production is booked for next season for a period of thirty weeks in six of the largest cities.

N. C. Goodwin before sailing for Europe secured an option on a plot of ground in the theatre district, the location of which he did not divulge. Mr. Goodwin says he will have a theatre of his own in three years.

Charles A. Morgan, immediately after closing with Sherlock Holmes, left for Delmar's Garden, St. Louis, where he will play this Summer.

Mrs. H. C. De Mille has just closed a contract with Percita by which she is to have full control of all of her engagements for a term of five years. Percita is recovering from her recent accident in Cleveland.

Burt G. Clark has joined Liebler and Company's Mrs. Wiggs of the Cabbage Patch, to play Uncle Wiggy.

OBITUARY.

Mrs. Cady Howe, who was widely known in the profession as Anna Leslie, a half century ago, died in this city on May 16, at the age of eighty-one years. Mrs. Howe was born in Cambridge, Mass., and made her early appearances as a concert singer in and near Boston. Jerry Hallett, a brother-in-law of P. T. Barnum, heard her sing and was greatly attracted by her. He persuaded her to come to New York, and shortly afterward engaged her in his company. Mrs. Howe was delighted with her voice and her beauty that he engaged her to sing between the acts at his Ann Street Museum. She soon became a great favorite there. When Mr. Barnum opened his museum in Philadelphia Miss Leslie was sent there, and after singing between acts for a time, she became a member of the regular stock company. She appeared at the Philadelphia Museum until it was destroyed by fire in 1851. In 1852 Mr. Hallett died. Miss Leslie returned from the stage and made her home with Mr. and Mrs. Barnum at Bridgeport. She died of an attack of influenza, however, and again took up her work as a concert singer. Two years later she married Cady Howe, advance agent of Barnum's Circus, who died four years ago at the age of eighty-five. She is survived by two daughters. The funeral services were held last Wednesday evening in Brooklyn. The remains were taken to Cambridge and were interred beside the grave of her husband, Mr. Howe. Aunt Louisa Eldridge, a friend of fifty years standing, was present at the funeral ceremonies.

Hudson Langdon, once an actor and in recent years

the lecturer at Huber's Museum, killed himself at his home in this city, on May 17, by inhaling illumin

THE FOREIGN STAGE

LONDON.

A Seething Week in the Courts—Sunday Plays and Projects of Theatre Persons.

(Special Correspondence of *The Mirror*.)

THE MIRROR BUREAU,
TRAFALGAR HOUSE, GREEN STREET, LEICESTER
SQUARE.

LONDON, May 18.

We have again had what might be called a seething week, full of all sorts of volcanic newspaper correspondence, police-cases, county court summonses, and the higher litigation. In the other kinds of courts we have had some very strange cases. For example, Motorist Edge was summoned to show cause why he should not pay for some very extravagant dresses which had been ordered by his wife, who is known to the stage as Marguerite Cornelle. The magistrate ruled that Marguerite would have to pay for them herself. Next, a Lyric theatre chorister, brought an action against the Davis' Productions, Limited, alleging that owing to that management making her wear a wrong pair boots, she had met with an accident, involving much cost and suffering. In this case the worthy boot or cauliflower head (as the Artful Dodger would call him) awarded the plaintiff £125 damages. In another case an actress brought an action against Wilfred Cotton (Ada Reeve's husband) who had engaged her to play two characters in *The Light That Failed*, and then gave her notice without letting her play either part. In the case the plaintiff was not successful, although she gave a very excellent performance of these characters in court before the learned Judge. The poor girl certainly had a grievance, but she lost it on a technical point.

Another case was in the Police Court, was very peculiar. In this, a young man who gave his name as Ralph, and stated that he was the son of Julian Ralph, the late esteemed war correspondent, was charged with having defrauded Ethel Clinton, a minor actress, of a diamond ring. The prisoner was alleged to have worked this arrangement by means of a pretended exchange, while the fair Ethel spread a table full of priceless jewels before him, for the purpose, as it was said, of enabling him to put these jewels into an interview which he said he was writing. What, with the strangeness of the charge, and the fact that it has not yet been settled, I can, of course, say no more about it. In case, however, you should wonder why that this minor actress was able to display such a wholesale assortment of priceless gems, I may tell you that she recently inherited a large fortune and numerous race horses, and that with these race horses La Clinton threatens to outlive the racing fame of La Langtry.

In the higher courts there has also been an action as to whether Oscar Asche and Oto Stuart (or rather their financial backers) should, or should not, obtain possession of the Adelphi Theatre to start a season there in the Fall. Asche, Stuart and Company gained the verdict, and therefore in due course will present there a play written by one Fagan, and entitled *The Prayer of the Sword*. In the meantime I may tell you that the Earl and the Girl is still doing enormous business at the Adelphi.

To still further add to the general excitement, there has been shed upon us a mysterious pianist one, Miss Nydia, who, at the Hippodrome, plays any piece of music that may be produced without seeing it, she being heavily blindfolded the while. Among others who handed in musical morceaux which had only just been specially written, and were therefore utterly unknown to Nydia, was that popular composer, Edward German, who presently admitted that he was flabbergasted. We have also had some excitement over the discovery over a long-lost "Rule Britannia" score by the late lamented Wagner. Likewise, quite a rash of interviews have broken out on the face of journalistic London concerning the newly-arrived Prince of Pilsen company.

To still further mix up matters, there has been additional correspondence (mostly of a quarrelsome kind) concerning the disgraceful boozing business in connection with Sir Charles Wyndham's latest production. Upon one point, however, all the arguers in this matter think, as I said in my last epistle, that Sir Charles was foolish to enter into an argument from the stage with the rowdies concerned. Also, of course, all true playgoers are united in denouncing all such disgraceful behavior. Indeed, how to tell you that even Whitechapel, the supposed lowest part of London, is quite ashamed of such proceedings at the West End, which is the supposed highest part of this metropolis.

Owing to wholesale postponements setting in early in the week, we have only been able to sample two new plays, instead of about eight. These two were farcical comedies, namely, *The New Housemaid*, at the Crown Theatre, Peckham, and *The Money-Makers*, at the Royalty. *The New Housemaid* is another of the many variants of Charlie's Aunt, and has been written by Charles Windermere, who for a long time successfully toured in Penley's part in that record-breaking piece. The author acts very funnily as the new housemaid, who is really a timid young man femininely disguised for the nonce, because he has reason to believe that he is being chased by sundry detectives because of his startling likeness to a very dangerous burglar. The other characters were also very well sustained, and indeed the play promises to achieve the same measure of success in the London and Suburban theatres as it has already achieved in the provincial ditto.

The Money-Makers is a three-act farce by George Rollit, who writes for that bright weekly, *The Pelican*, and is also the author of several of Marie Lloyd's most successfully (and shall I say sauciest?) lyrics. Rollit's play is really a rollicking mixture built around a distinctly funny idea. There are two heroines, each of whom is anxious to marry the youth of her choice, but each is unable to do so, for the fact that their respective sweethearts, as well as themselves, are what is called in the British slang of the day, "stoney-broke." These girls, therefore, incited by a housemaid of sporting proclivities, start a sort of secret betting agency, promising to send out winners for five shillings each. They at once do a roaring trade, when suddenly the news goes forth that the horse which they had been sending out as a "cert" had been scratched a good while before the race, and that they are, therefore, fraudulent merchants! Much uproarious merriment results from their sufferings in this matter, and before all is finally explained and put right the audience are fairly sore with laughing. *The Money-Makers* was admirably acted, especially by Sydney Brough and Clarence Blakiston, as the light comedy heroes; Mark Kinghorn, as a Scotch uncle; Lettice Fairfax and Muriel Ashbyne, as the two lady bookmakers, and Claire Romaine (daughter of the late Teddy Soloman) as the sporting housemaid.

Marie Tempest and company have just arrived in London. So has J. E. Sullivan. W. S. Gilbert, satisfied with the success of his new clown comedy at the Garrick, has gone to take the waters at Wlesbaden, and (glorious news!) *Marie Corelli* has had her Stratford-on-Avon mansion beautifully redecorated! So glad!

The Savoy is about to be reopened under the management of C. W. Somersett, who will produce a new comedy called *Dear Uncle Matthew*, adapted from the French by Sidney Dark. Mrs. Lewis Waller, who has just given her 2,000th performance of *Zaza*, has secured a new play entitled *Mrs. Jack*, written by J. Denton. The Brothers Gatti and their partner, Charles Frohman, were to have produced at the Vaudeville in the Autumn a new play by Captain Marshall. As the captain, however, is too busy to finish this piece, the brothers and Charles have selected instead a comedy by Cosmo Hamilton entitled *The Catch of the Season*.

You will be sorry to learn that Ellen Terry has been very ill, but you will be glad to learn that this morning she is reported better.

I regret to have to announce the deaths this week of two popular actresses—namely, Maggie

Hunt and Jessie Owen, and one popular music hall manager, Herbert Sprake, who was a nephew of that long popular Irish comedian, Sam Collins. Beerbohm Tree has just notified me of the last nights of *The Darling of the Gods* at His Majesty's. In about a fortnight he will start a series of Shakespearean revivals, including *Twelfth Night*, *A Midsummer Night's Dream*, *Richard the Second*, and *Julius Caesar*. In these he will introduce his daughter Viola to London playgoers.

By the by, the good Beerbohm has just arranged to lend his theatre for the long-talked-of Clement Scott matinee, which is now fixed for June 23. As might be expected from so deserving and important a cause, the programme will be of the most attractive character. George Alexander, Arthur Bourchier, and John Hare will each appear in new characters, and Sir Henry Irving will make his only London appearance this year.

The death of Nellie Farren cast a gloom not only over the theatrical profession, but also over troops of playgoers who have held her in affectionate remembrance ever since ill-health compelled her to retire from the stage, thirteen years ago. Poor Ne-e—"Our Nellie"—as everybody called her, proved for nearly five-and-twenty years at the society that she was the greatest burlesque actress of the latter part of the nineteenth century. And she has never yet been replaced. I had known the bright little woman for many years, indeed, with Richard Butler (now editor of the London *Referee*) it was my privilege to write Monte Cristo, Jr., and other "Richard Henry" pieces for her and for poor Fred Leslie, who also has not yet been replaced. Ever since her retirement Miss Farren had been sorely afflicted, but when I saw her only a few weeks before her death, she was as bright and alert as ever, and was heartily enjoying the play to which she had as it were, to be carried. Her funeral at Brompton Cemetery was attended by a huge concourse of fellow-professionals, private friends and sympathizers. It took three funeral bearers to carry the flowers alone.

We shall be especially busy next week with new plays, so in your next *MIRROR* kindly save a good deal of space for the overworked but optimistic GAWAIN.

JOHANNESBURG.

SUCCESS OF DANIEL FRAWLEY AND JAMES WELCH COMPANIES OTHER ATTRACTIONS.

(Special Correspondence of *The Mirror*.)

JOHANNESBURG, SOUTH AFRICA, April 6.

The Daniel Frawley American Dramatic company commenced its Johannesburg season at His Majesty's Theatre recently with *Madame Sans Gene*, and scored a distinct success. The principals were called before the curtain at the end of each act. Mary Van Buren proved herself an exceptionally clever actress in the title-role, her spirited portrayal of the character eliciting frequent outbursts of genuine applause from the large audience. Wallace Shaw, as Fouché, was responsible for a dignified and convincing study. Harrington Reynolds was well cast as Lefebvre. His was a very fine performance. Daniel Frawley's Napoleon was a remarkable, thoroughly artistic creation. The other characters were ably sustained by Jeffrey Williams, Hugh C. Buckley, George Hassell, Galway Herbert, Robert Rey, R. J. Amory, Charles Ashley, and Harry McLennan (stage-manager). Christine Hill, Blanche Douglas, Belle D'Arcy, and Eva Dennison. The scenery and dresses were most elaborate. The drama was admirably presented.

The first presentation in this city of the original version of *Sherlock Holmes* followed. The leading part in Conan Doyle's story was admirably played by Mr. Frawley, whose performance fully realized the idea one forms of the author's creation. The star offered a splendid portrait of the astute and alert detective, acting with fine effect in the successive encounters with his deadly rival and henchmen. The role of Moriarty was sustained with marked success by Wallace Shaw, whose dramatic and forceful style was most convincing. Eva Dennison made a charming Alice Faulkner, her rendering throughout being sympathetic and attractive. Galway Herbert hit off amusingly the mannerisms of the cockney crackman, Sydney Prince. Harrington Reynolds emphasized the brutal character of James Larabee, whose congenial wife, Madge Larabee, was ably portrayed by Miss Van Buren. All the minor roles were in capable hands. The play was very well mounted, and the stage effects were most effectively carried out.

The American romantic drama, *Arizona*, was Mr. Frawley's third offering. Its presentation at the hands of this excellent company was a triumph of dramatic art. It is a fine play, giving all the members of the company plenty of scope to display their talents. As Lieutenant Don Mr. Frawley played with a soldierly manliness and quiet earnestness that carry conviction; his cool demeanor and ardent love-making were delightful. Jeffrey Williams portrayed the kind-hearted rancher to the life, proving himself a character actor of no mean ability, and Christine Hill is capital as Mrs. Canby. Harrington Reynolds looked and acted the part of Colonel Bonham to perfection. As the villain, Hodgman, Hugh Buckley depicted all the coarseness of that character's nature most effectively. J. R. Amory gave an amusing study of the part of the eccentric Dr. Fenion. Eva Dennison is sweet and girlish as Bonita, and her success is well deserved. As Estrella Miss Van Buren portrays a difficult part in a highly efficient manner. The stage management was perfect. *Arizona* was undoubtedly the hit of the Frawley season.

James Welch, the clever London comedian, and a specially selected company, under the direction of Sasse and Nelson, made their Johannesburg debut recently in *The New Clown*, and scored a most emphatic triumph. James Welch, as Lord Cyril Garston, the new clown, and James Nelson, as Dixon, the circus proprietor, completely convulsed the audience by their humorous performance. A more artistic comedian than Mr. Welch has never trod the boards of a South African theatre. As Rosie Platt, the circus girl, Estella Winwood was charming. D. J. Williams, as Thomas Baker, caused plenty of merriment. Alexander Calvert, as Captain Jack Trent, and Lloyd Earle, as Pennyquick, were acceptable in their somewhat small roles. Special mention must be given to "Ping-Pong," the trained monkey. The New Clown is by far the funniest farce-comedy staged here for many a long day. This company scored another hit with one of the latest London successes, *Cousin Kate*. The theatre was packed to the doors, Johannesburg society turning out in force to see Sadie Jerome, formerly a favorite vocalist on the American vaudeville stage, and now a prominent member of society in this city, having married a well-known member of the local Stock Exchange some five years ago. Miss Jerome sustained the title-role in *Cousin Kate*. On her appearance she was greeted with a storm of applause, which was renewed several times as the piece progressed, and it was deserved, every bit of it, for her acting was delightful. Miss Jerome was the recipient of no less than five bouquets on the first night. Of course James Welch as Heath Desmond was a host in himself. Another outstanding portrayal was that of Alice Mansfield as Mrs. Spencer, a widow. It was a character study that would be difficult to duplicate. Cousin Kate is preceded by a curtain reader called *The Man in the Street*. In this clever sketch Mr. Welch showed conclusively what a remarkably brilliant and versatile actor he is. Sasse and Nelson played a trump card by bringing Mr. Welch to this country. Other comedies to be presented during this engagement are: *In the Soup*, *When We Were Twenty-one*, *The Wrong Mr. Wright*, *A Wild Rabbit*, and *Why Smith Left Home*.

At our only variety theatre, the Empire, several exceptionally clever turns have been included recently—namely, Marcella, with her trained cockatoos, macaws, ravens, etc.; the Marvelous Lukushima Troupe of Japanese; the Valdaraes, American trick cyclists; Romilda Sisters, tight wire equilibrists; Lillian Lowe, ballad vocalist; Ruby Wentworth, vocalist and dancer; Beattle Lindon, serio-comic and dancer; Little

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Barney, Scotch comedian; the bioscope, showing the *Marie Antoinette* pictures, and last, but by no means least, Burt Shepard, the American comedian and tale teller, who has made a tremendous hit.

Wheeler's new opera house, Pretoria, was opened Feb. 27. Ada Crossley and a concert party were the opening attractions. George Giddens, *Are You a Mason* company followed Feb. 29 for a three weeks' engagement.

The Robert Brough Comedy company are at the Good Hope Hall Theatre, Capetown, presenting a repertoire of the latest London successes—*The Marriage of Kitty*, *A Clandestine Marriage*, *The Light That Failed*, etc.

Sasse and Nelson's Comedy and Dramatic company are playing Old Heidelberg at the Cape-town Opera House. J. M. DOBINSON.

AUSTRALIA.

THE AMERICAN ELEMENT ENTERING LARGELY INTO AMUSEMENTS.

(Special Correspondence of *The Mirror*.)

SYDNEY, N. S. W., April 6.

Theatrical business in Australia is decidedly on the up grade, and it is noticeable how largely the American element is entering into the Antipodean world of amusement. There can be no question that in future American musical comedy and romantic drama interpreted by capable American artists, will enjoy a permanent place on the Australian stage, whatever may be the experiences of star performers supported by unsympathetic local companies or of minor traveling troupes. Australians have no prejudices, and where good American companies during previous seasons have failed the trouble can generally be traced to defective management and advance arrangements. Where definitive terms have not been arranged with responsible and reputable local men like J. C. Williamson, the risks of failure are increased; but with an experienced manager and an independent company of sterling merit always possesses a reasonable chance of success. The George Stephenson company affords the latest illustration of this.

Bland Holt, after a prolonged season at the Melbourne Royal, returned to Sydney at Easter, when he produced *The Great Millionaire* at the Royal, to be followed by a succession of Drury Lane dramas. At the conclusion of his term, somewhere about Easter, 1905, Bland Holt will give place to William Anderson, who migrates from the Sydney Lyceum, which will be occupied by George Muagrove. This looks all if the Sydney Royal were destined during the next few years to become the home of sensational drama.

The Easter novelty at Her Majesty's, Sydney, was *The Admirable Crichton*, in which the leading part was sustained by Cuyley Hastings, who, with the company supporting him, has returned from New Zealand. Maud Jeffries and Julius Knight, previous to their departure for Melbourne, appeared in *The Sign of the Cross*, the popularity of which remains undiminished.

At the Sydney Criterion, The Two Mr. Weatherbys has been successfully produced by the Hawtrey company, which has been considerably strengthened.

The Willoughby and Geach company opened at the Sydney Palace at Easter.

Previous to replacing Bland Holt at the Melbourne Royal, William Anderson has been producing *The Face at the Window* and *The Ladder of Life* at the Sydney Lyceum.

The Permans have concluded a successful pantomime season at the Adelaide Royal, and were succeeded by the Majeroni Dramatic company in *The Flying Scud*.

Williamson's London Galette company opened at the Princess' Theatre, Melbourne, with *Three Little Maids*.

Fred Graham has organized a musical comedy company in Sydney for a tour in New Zealand, undeterred by the keen competition in that country. The other day there were no less than fifteen advance agents in Auckland alone.

The Darling of the Gods, long in active rehearsal, was produced at Her Majesty's, Melbourne, on Easter Monday, under the direction of Mr. Varian, who superintended its production in London. The principal members of the cast were as follows: Yo-San, Maud Jeffries; Kara, Julius Knight; Zakkuri, E. A. Warburton; Saigon, Arthur Wontner; Shushoo, George Chalmers; Kato, Eardley Twiner; Mikaku, Herbert Leigh; Rosy Sky, Rose Pendennis; Setsu, Olive Noble; Kaede, Marie d'Alton.

Pete Hughes, who has been associated with J. C. Williamson for over twenty years as manager of touring companies, has had complimentary benefits tendered him in Sydney and Melbourne previous to taking a six months' well earned holiday in America.

The run of *The Country Girl* in Sydney and Melbourne extended over 136 nights. It was followed for a week by Ma Mie Rosette, introducing Hugh Jackson, Williamson's new baritone.

At the Melbourne Princess' Theatre, Willoughby and Geach found a stranger in a strange land a trump card.

One of William Anderson's touring companies is at Auckland with Her Second Time on Earth and other sensational pieces.

It is now definitely settled that Sir Charles Wyndham will visit Australia at an early date, taking in America on his way.

George Stephenson has been doing good business with Mama's New Husband in Brisbane, where Charles J. Stone and Olive Evans have become warm favorites.

New Zealand dramatic critics speak highly of Cuyley Hastings in *The Light That Failed*, which is stated to be the best play in the repertoire of the company headed by him.

John F. Sheridan is in Tasmania. He will subsequently visit South Australia and Western Australia, leaving Fremantle in June for South Africa.

Dan Barry has been well patronized during his stay at Her Majesty's, Brisbane.

The London Comedy company, engaged by J. C. Williamson during his visit to the British metropolis, opened at the Adelaide Royal at Easter with *The Marriage of Kitty*.

Charles Holloway is playing at Wellington.

Williamson's Royal Comic Opera company commenced a New Zealand tour at Dunedin March 28. *The Country Girl* being included in the repertoire.

OVERHEARD ON THE PIKE.

Mr. Easy—"Why should people visiting the Exposition at night use more Allen's Foot-Ease than in daytime?"

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Mr. Easy—"Fair only fair!" Pray conduct me to the nearest drug store and I promise never to accept a substitute for you or for Allen's Foot-Ease."

JOHN PLUMMER.

BECKS.—George Beck, in St. Louis, Mo., on May 17; aged 69 years.

BRODE.—Herman Brode, in New York city, on May 16, of complication of diseases.

DE VERE.—Mrs. George F. De Vere (Nellie Mortimer) in New York city, on May 21, of cancer; aged 64 years.

HOWE.—Mrs. Cady (Anna Leeslie), in New York city, on May 16; aged 81 years.

HUMPHREYS.—Joseph Humphreys (Murphy) on the steamship "St. Louis," off Nantucket, on May 20, of consumption; aged 43 years.



THEATRES AND MUSIC HALLS.

Tony Pastor's.

Collins and Hart, who returned from England a few days ago, head a bill including Edwin Latell, Joe and Nellie Damer, James Richmond Glenroy, Lillian Tye and Irene Jermyn, D'Elmar Trio, Wayne and Lamar, St. John and Le Fevre, Johnson and Wells, Edward O'Neill, Emma Brennan, Ramsey Sisters, and the vita graph.

Keith's Union Square.

Robert Lorraine and company head the bill in A Little Tragedy at Tien Tain. Others are Merian's trick and pantomime dogs, Holcombe, Curtis and Webb, Hugh Stanton and Florence Modena, McIntyre and Rice, Perry and Randall, Daniel J. Harrington, Green and Wiggin, Wally and Lottie Heiston, Aerial Shaws, George J. Gaskin, Lillian Shaw, and the biograph.

Proctor's Twenty-third Street.

Jessie Millward makes her vaudeville debut in A Queen's Messenger, by Hartley Manners, assisted by Boyd Putnam. Others are Mr. and Mrs. Mark Murphy, Miss Rialta, Borani and Nevarro, Majestic Musical Four, Marion Garrison, Pelet, Valmore and Horton, Beardsley Sisters, Van Fossen and Macaulay, Christian and Turner, Manhasset Comedy Four, and the kalatechroscope. Charles Hawtrey is retained for a second week.

Proctor's Fifth Avenue.

Jessie Millward is following Charles Hawtrey's example, heading the bill here and at Proctor's Twenty-third Street. The stock company is seen in When We Were Twenty-one, and the olio includes Clarice Vance, Short and Edwards, Osman and Hunter, Brooks Brothers, V. P. Woodward, Walter Daniels, James Weltzel, and the kalatechroscope.

Proctor's 125th Street.

The Club Friend is this week's play, with the principal members of the stock company in the cast. The soloists are Talbot and Rogers, Ed. Gray, Louise Sylvester, Valvano Brothers, and the kalatechroscope. Charles Hawtrey and company, in Time is Money, is a special card.

Circle.

The bill includes Gretude Haynes and her Choir Celestial, the Watermelon Girls, Frank Bush, O'Brien and Havel, McMahon and Chapelle, Sydney Grant, Four Huntings, Howard Brothers, Al. Waits, and the vitagraph.

Burting and Seamon's.

The entertainers are Empire City Quartette, Duryea and Mortimer, Agust, Weston and company, Herbert Crowley, Loree Trio, Gebert Sisters, McGee and Walsh, and the moving pictures. The daily matinees have been discontinued, and afternoon performances are given now only on Monday, Wednesday, Saturday and Sunday.

Hamerstein's Victoria.

Blanche Ring heads the bill. Other entertainers are Clayton White, Marie Stuart and company, Ethel Levey, Versella's Band, A. O. Duncan, Fisher and Carroll, Robertson and Wilfredo, Irving Jones, Belle Hathaway's monkeys, Clifford and Harvey, and the vitagraph.

LAST WEEK'S BILLS.

KRITH'S UNION SQUARE.—One of the two Annie Abbotts who are advertised as "Georgia Magnets" was the headliner last week. This Miss Abbott is not the one that appeared at Hammerstein's a few weeks ago. She is about the same size and is gifted in the same peculiar way, but has a much freer flow of language than her rival. She keeps up an incessant chatter throughout her act and takes occasion frequently to remind the spectators that they are at liberty to reason it all out for themselves. Her performance is certainly very interesting. Georgia must be a wonderful place, since it has produced two very magnetic young women of the same name. Magnetism must run in the Abbott family. Victor Moore and Emma Littlefield scored a big laughing hit with Back to the Woods, which is being constantly freshened with new material. Tom Kelly, the property man, showed much comedy talent in this act, assisting Mr. Moore. Monroe, Mack and Lawrence appeared in a new skit called The Two Senators, written for them by Charles Horwitz. It is a farce of the wildest kind, of course, but the members of this clever trio have been identified with sketches on that order, so they are expected to indulge in outlandish antics. Monroe and Mack appear at first as two young men, one of whom is very anxious to marry a young widow, played by Miss Lawrence. She is in favor of marrying an old man with money, preferably a Senator, so the two youths disguise themselves as a Yankee and Western Senator respectively. The real fun begins when Ned Monroe appears in a very funny make-up as the Senator from New Hampshire and begins to make love to the widow. Mr. Mack comes in later and helps the courtship along with a few cowboy yells and pistol shots. The sketch is brimful of action and there is something going on all the time. It is one of the best acts so far turned out by Mr. Horwitz, and his good work is made the most of by the clever interpreters. A. O. Duncan was up to the moment with his local gags and brought down the house several times with his hits on current events. Lotta Gladstone's happy laugh proved very contagious, as usual. Ten Brooke, Lambert and Ten Brooke scored a substantial hit with their very smart sketch, Professor Schmalz's Academy. Searle and Violet Allen had everything their own way in The Sign Painter. John Healy, the "old reliable" comedian, won his share of the honors with his original monologue. Other pleasing numbers were by Poettlinger's Swedish Quintette, Watson and Hill, Two Fennells, the Seyons, and the biograph.

TONY PASTOR'S.—Mr. and Mrs. Mark Murphy, who are always sure of a hearty greeting from Pastor's patrons, appeared once more in the very amusing farce, Why Dogan Swore Off, written by R. Melville Baker. Mr. Murphy has no rival in his peculiar line, and his delineation of the Irishman who promises to reform and then goes back on his word is immensely funny. The Marco Twins were a special feature, and their oddities and grotesqueries were signals for spontaneous laughter. The Three Hickman Brothers were one of the big laughing hits in their amusing skit, Who Stopped the Ferryboat? Paul and Carina scored with A French Frappe. Mr. and Mrs. Harry Thorne were seen in An Uptown Flat, which wears splendidly and is always a sure-fire success. John F. Clark monopolized and told stories quite well. Others in the bill were Brown and Wright, Reid Sisters, Chihuahua Troubadours, Topay Turvey Trio, Milled Kneifeld, and Graham and Collier. The vitagraph and stereopticon had new pictures as usual.

PROCTOR'S TWENTY-THIRD STREET.—Charles Hawtrey, the well-known actor-manager of London, took a "flyer" in the continuous last week and got a good idea of what the strenuous life

really means. He went on at this house at three and nine P.M., and at the Fifth Avenue at four and ten o'clock. His engagement resulted in a big increase in business. The New York public is fond of a bargain, and when a chance was offered to see a \$2 attraction for 50 cents the response was as emphatic as when the big department stores offer some special inducement, with trading stamps thrown in. Mr. Hawtrey presented a one-act comedy called Time is Money, written by Mrs. Hugh Bell and Arthur Cecil. The plot and characters are thoroughly English. The story concerns a love affair between Charles Graham and Mrs. Murray, a widow. The widow is rich and her suitor is poor, but as she loves him she makes up her mind to give him plenty of encouragement, so that he will propose, as she has funds enough for both. He calls in a hansom, but on searching his pockets finds that he has not a penny about him. This fact gives rise to a series of amusing episodes in which a servant maid figures prominently, as she runs in every few minutes with messages from the cabby, who is growing more and more impatient all the while. Matters finally come to a crisis, and Graham makes a clean breast of the matter, borrows three shillings from the widow, pays the cabman and is free to proceed with his love-making. The sketch is cleverly written and there are a number of very amusing incidents that caused the audience to laugh unrestrainedly. The dialogue is marred, however, by some of the most atrocious puns ever perpetrated on any stage. Mr. Hawtrey was easy and natural and funny in a polite way. Dorothy Hammond was satisfactory as the widow, and Mons K. Harrison made a pronounced hit as the pert maid. Robert Downing, who used to thrill us with Spartacus and other tragedies, made his New York debut as a vaudeville star in a sketch called The Last Call, by H. E. Cottrell. The scene is laid in a cottage in New Hampshire, in which an actor of the old school lives with his adopted daughter, who is an actress of the new school. The old man enters and recounts a discussion he had with some of the villagers about the authorship of Shakespeare's plays. He addresses himself to a bust of the Bard that rests upon a mantelpiece and recites The Seven Ages speech from As You Like It. The girl receives a letter from a manager that contains an insulting proposal. She cries hysterically and confides her troubles to the old man, who denounces the methods of present-day managers. His fit of anger proves too great a strain upon his vitality and he dies in his chair. The girl thinks he is asleep and leaves him by the fire, closing the door softly as she goes out. While Mr. Downing did admirable work as the old actor, the piece is a trifle sombre for vaudeville. In less competent hands it would not have done at all. Mr. Downing had a cordial reception, which proves that his good work in the past has not been forgotten. He was ably assisted by Minnie Roberto, who is sweet and winning. Loney Haskell livened things up splendidly with his monologue, which he has freshened with many new stories and imitations. The Four Donnettas scored a hit with their odd acrobatic grotesque specialty. J. E. Foote, assisted by Charles F. Tingay and Matel Clarke, was seen in a sketch called The Gypsy German. Mr. Toole is a clever German comedian and his songs and dances were well received. The play tell a pretty story in a neat way. Special scenery and costumes were used. J. A. Murphy and Eloise Willard captured their usual laughs with Doughnuts. Vass Osman and Parkie Hunter played their banjos very cleverly. Louise Sylvester, "the Maid of Dundee," sang her Scotch ballads very charmingly and was heartily encored. Hits were also made by Mills and Morris, Arthur Buckner, Mozart Comedy Four, George M. Hellman and the kalatechroscope. The bill was one of the best of the season.

PROCTOR'S 125TH STREET.—When We Were Twenty-One proved an excellent drawing card last week. William Morris was specially engaged for the leading role of Richard Carvel, and as he has played it very often, he naturally gave a brilliant performance. Adelaide Kelm as Phyllis was sweet and winning, and Estelle As Kara was vivacious. H. Judley Hawley scored as the Imp, and W. J. Butler as Plumley was very good. David Jarrett as Colonel Grahame and Verner Clarges as Terence Garrick were excellent. The cast also included W. E. Butterfield, Harry Webster, George Howell, Julian Reed, Albert Venzie, Ed. Fowler, Mrs. Deshon Harriette Abney, Cecile Mayer, Margaret Kirker, Frankie Miller, Mary Cecil, George Williams, Leo Hawley and Horace Walton. White and Simmons, the Misses Delmore, Spencer Kelly, the La Teles, and the kalatechoscope made up the olio.

PROCTOR'S FIFTH AVENUE.—Charles Hawtrey appeared here twice a day last week. His work is reviewed elsewhere in this issue. The stock company presented The Club Friend, with a cast including Malcolm Williams, George E. Bryant, Gerald Griffin, Louise Rial, John Westley, Albert Roberts, Ethel Conroy, Loretta Healy and William Wallace. The olio embraced Crawford and Manning, Talkative Miss Norton, Marie Brackman, Clandus and Corbin, Beardsley Sisters, Manhattan Comedy Four, Christian and Turner, and the kalatechroscope.

CIRCLE.—Blanche Ring was the headliner and sang her songs with considerable success. She played both the Circle and the Brooklyn Orpheum last week and turned up fresh and smiling at every performance. The Barrows-Lancaster company appeared in The Jolly Jester, one of the best sketches they have ever had and won laughs by the score. Clivette, "The Maid in Black," who has made an international reputation as an entertainer, did a little of everything and kept the audience interested from start to finish. As a usual thing the audiences at this house are not over-demonstrative, but Clivette won encore after encore without the least trouble. He began with a few juggling and sleight-of-hand tricks and then introduced his remarkable tambourine spinning, after which he did some splendid shadowgraph work that simply brought down the house. Walter C. Kelley, who tried a monologue at this house some months ago, during the temporary illness of Marie Dressier, whom he was supporting, came on as a lone star and carried the audience with him in a most original offering that included stunts and imitations. His description of a session of a justice's court in a small town in Virginia is a gem and the various dialects introduced are perfect. The Stein-Eretto Family did a number of very remarkable stunts and received an ovation. The Colonial Quartette, made up of two men and two women, dressed in Colonial costume sang some popular selections very nicely. Macart's dogs and monkeys, the three Westons, Clifford and Harvey, and the vitagraph rounded out the bill, which was entirely satisfactory. Business was very large throughout the week.

HAMMERSTEIN'S VICTORIA.—The Royal Marine Band of Italy played many popular and classical selections, and their spirited playing aroused great enthusiasm. James J. Morton rambled along in his accustomed happy way and his remarks were punctuated with laughter every ten seconds. McIntyre and Heath and Cole and Johnson remained for a second week and scored heavily. Frederick Hallen and Molle Fuller, who have been out of town a great deal this season, were warmly welcomed and pleased immensely with their amusing sketch. The fine singing and superb comedy work of Warren and Blanchard, the smart pantomime of Merian's dogs, the humorisms of Cliff Gordon, the Mysterious Age, the Tanakas, and the vitagraph were up to their usual standard. Jack Mason's Society Belles made their first appearance at this house and repeated the hit they made at the Orpheum and Circle Theatres. The girls are pretty and elaborately costumed and show the results of Mr. Mason's careful training.

HURRICANE AND SEAMON'S.—Mr. and Mrs. William Robins headed the bill, presenting with their usual success The Counsel For The Defense, which never seems to wear out its welcome. The witicism of James Richmond Glenroy aroused a great wave of laughter. Estelle Wardette and company and Johnson and Wells

also came in for a big share of appreciation. Laura Comstock won many hearty encores for her songs, which she sings charmingly. The Basque Quartette, Sandor Trio, Kenyon and De Garmo and the moving pictures also pleased.

The Burlesque Houses.

DWYER.—The Utopians drew large and well-pleased houses with an offering that is above the average. Red Lion Inn and Hotel Upa and Downs were the burlesques that offered the clever company abundant chance to be amusing. A good olio included Ruth Jordan, Nice and Coy, Madden and Jess, George H. Diamond, Emma, Emerson and Emmos, Tom McRae and George R. Alexander. This week, Rice and Burton's Gaiety company.

GOTHAM.—The Reilly and Woods Show entertained the Harlemites in a breezy way last week. Pat Reilly, who is always amusing, headed the list of entertainers, which included George and Lilla Brennan, Ned Le Roy, Craig and Ardell, Bonita, and her "picks," and the Troubadour Four. This week, Dainty Duchess.

MINEUR'S BOWERY.—The Vanity Fair Burlesques had large audiences throughout the week. This week, Parisian Widows.

MINEUR'S EIGHTH AVENUE.—Weber's Dainty Duchess pleased the patrons immensely. This week, Bohemian Burlesques.

LONDON.—The Metropolitan Burlesques, including Edward and Josie Evans, scored a hit. This week, High Flyers.

VAUDEVILLE IN LONDON.

THE MIRROR BURLEAU,
TRAFALGAR HOUSE, GREEN STREET, LEICESTER
SQUARE.

LONDON, May 7.

The summons against the Empire and Alhambra theatres for producing ballets alleged to be "stage plays" in contravention of the Theatres' Act of 1843, came on for hearing this week, and in the course of the discussion counsel pointed out that as the proceedings were in the nature of a test case, it was decided to withdraw the charge against the Alhambra. The hearing of the case against the Empire was by consent adjourned and, of course, I must refrain from comment, as the matter is still sub judice.

Those who have come in contact with the veteran manager of the Palace Theatre, Charles Morton, will be very sorry to hear that he is not at all well and has been ordered to take a rest. In conjunction with his many admirers here we wish him a speedy recovery and return to his position, which, in spite of his years, he sustains to such general satisfaction. This week's programme at that theatre has been greatly strengthened by the appearance of Horace Goldin and his elaborate mystic act. There can be no doubt that Goldin, since his tour on the Continent, has devised some wonderful effects which show a remarkable fund of originality, but several of his illusions have such ponderous properties that the ingenuity of the tricks is somewhat lost. His simpler tricks fascinated me more, as he executes them with quite a grace of his own. The audience was most appreciative and loyal to the big impression both he and his wife, Miss Fransida, left when they were last at the Palace. Daisy Jerome is back on the bill, and though she has a pleasing personality, I felt that her songs were rather severe for her style. She is clever and should easily find new suitable material. A smart set of Russian singers and dancers are the Volkovskaya Troupe, who display the native agility with a most extraordinary talent. They would be an attraction in the States, in spite of political feelings. Arthur Roberts, who is still going well, has assisting him the Eight La Scala Girls, who in an earlier and different turn sing a medley of popular French songs with a prepossessing manner, though their accent must have sounded rather too English to any who were conversant with French. The Doherty Sisters and Marion Winchester are still on the bill and doing well.

The Alhambra Theatre secured an interesting and instructive addition to its bill in the Urban Bioscope. This time the subject is "With the Russian Army in Siberia." The pictures of St. Petersburg since the declaration of war are particularly worthy of mention. A ladder balancing act given by Les Silvas, in the character of Portuguese firemen, was a pleasant change from the ordinary run of acrobatic performances. Some of their tricks were very startling. The boy of the team showing great pluck. All the Year Round is still an enormous attraction.

Wrestling is still in vogue, the latest tournament being between the "Terrible Turk," Madrid, and "Buck" Farquar, of Mozambique, at the Alhambra last Thursday afternoon, which created a great deal of interest. Farquar, although a fine specimen of manhood, showed a lack of science and all the way through was purely on the defensive. The match was in the catch-as-catch-can style for the best two out of three pin-falls, and the Turk won his first fall in a little over sixteen minutes, and in the short space of nine minutes odd won the second bout, gaining the match and \$400 prize money. The house was packed to the doors with the sporting element. I may mention that Tom Jenkins, the American champion, has at last succeeded, where others have failed, in drawing Hackenschmidt, the present undefeated champion, into a match in the Graeco-Roman style and for \$250 a side. It will take place within the next ten weeks, and wherever it will be held it will be sure to attract a tremendous following.

At the Canterbury Theatre of Varieties, which is being ably managed by Fred Miller, the Sisters Doherty appear and captivate the audience with their smart dancing. They leave next week for St. Petersburg for a month's engagement. An English comedian, Will Evans, is rather funny in a skit on the barmaid. He showed a sense of humor which greatly surprised me. The Griffith Brothers, who appeared some years ago with their Blondin donkey act in America, are also on the bill in a burlesque on the wrestling rage as "Greaseo-Roma wrestlers."

One would think that Fred Karmo and his big company would be afraid to produce his new musical extravaganza entitled Saturday to Monday after the determination which the Theatrical Association is showing in prohibiting extensive sketches in the music halls. With all deference to the Association's restrictions, however, I should be sorry if Saturday to Monday were stopped, for I must say it gave great enjoyment to an immense audience.

On an interesting bill at the London Shore-ditch, I was more than agreeably surprised to find the name of Louise Beaudet, whom I can remember so well in her many successes in America. Miss Beaudet still exhibits a remarkable daintiness which was always one of her great charms, added to her talent. I should like to see her in musical comedy on this side, for which she seems to be so well fitted. Blinns and Blinns as a couple of musical vagabonds are very versatile and amusing. Shawlens is a remarkable whistler, his rendering of the overture to The Bohemian Girl being especially worthy of mention. Jack de Frece, the manager, is very popular with London music hall patrons.

Appearing at the above hall next week is Louise Willis, who has recently made such a success as principal boy in the Drury Lane pantomime. George W. Leslie opens his tour at the Empire Theatre, Birmingham, on Monday, in a new monologue act. Mentioning a monologue act, Charles Leonard Fletcher made an instantaneous hit at the Camberwell Palace this week and was at once engaged for a four-months' tour in South Africa.

A special invitation was recently sent out by the London Hippodrome to witness a remarkable and unique phenomenon at the Hotel Cecil (Victoria Hall). A lady of Swiss extraction, Mile. Nydia, being placed in a hypnotic state and while blindfolded, was able to read several hitherto unknown-to-her pieces of music and to render them on the piano in a very clever manner. The crowning feat of her clairvoyance was in the playing of a piece of music, the name of which only was placed on her head in a

sealed envelope and known only to the writer. The whole spectacle seemed inexplicable, and Mile. Nydia should create a big sensation at the Hippodrome, where she is to appear next week. Alf Holt, the mimic, is in London and will be heard of very shortly.

H. H. Felber, Keith's London representative, is in town again, but is leaving for the Continent shortly, to join Martin Beck.

Albert Glimer has been appointed joint manager of the Oxford and Tivoli Music Halls.

Mudge and Morton, musical comedians, who arrived two weeks ago from America, open their tour next week at the Alhambra, Brighton.

Lil Hawthorne is back in England and resumes her tour at Birkenhead on the Mersey and Stoll tour. She is a great favorite over here.

De Biere leaves Paris shortly for Madrid, after which he intends sailing for America, returning to England next September. While in Paris his name was coupled with Fregoli as the two leading attractions in the French capital.

I regret to state that Edwin Villiers, the managing director of the London Pavilion, died last week in his seventy-fourth year. RAYONOC.

LEW DOCKSTADER'S LATEST JOKE.

On Thursday morning last Lew Dockstader successfully managed what is by all odds the best advertising scheme that has been arranged in this country in many years.

On the morning in question the merry minstrel, made up to resemble Booker T. Washington, accompanied by Harry Ellis, of his company, disguised as President Roosevelt, drove up in a landau to a spot near Washington's statue on the east plaza of the capitol. The two men then went through a series of poses before a moving-picture machine.

The bogus Booker T. was assisted into the carriage by the make-believe Roosevelt, who was handed a cigar, given a polite bow and made much of in many other ways. The pantomime did not recover from their amazement for several hours, and by the time they began to think that it was a case calling for police interference.

Mr. Dockstader was well on his way to New York to have the films developed. The matter was brought to the attention of President Roosevelt, and the result was that a Secret Service man came on from Washington and went immediately to Police Headquarters in this city, where a detective was assigned to assist him.

The sleuths routed Mr. Dockstader out of bed at the Marlborough Hotel early on Friday morning and requested him to call with them on Commissioner McAdoo. When Dockstader learned that the President had been offended he delivered up the films, but had strong hopes of getting them back, as he had them taken with a view of introducing the pictures in a new act he is preparing for next season. The whole affair has caused a great sensation, and Dockstader is reaping the benefit in many pages of free advertising in the news and editorial columns of the leading papers throughout the country.

FLETCHER GOING TO SOUTH AFRICA.

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Birds of a feather flock together.
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We are "BIRDS" without feather,
But will stick together.
And be the real thing some day.
P. S.—"Three Keatons"—You roll up the side wall
and we will take down the stage.

JOE MYRA BUSTER KEATON

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Because Joe bought a diamond, Jo Paige Smith said Buster is working. Some Open Time.
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Hippodrome, London, until May 26, then on tour.

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comer, and so this it was decided that a man has a right to life or death, as long as he does not create a downright panic, and "Mr. Hootie" was discharged without any fine or punishment. I have played Elberfeld, and can easily say, without fear of contradiction, that if there ever was a boozing audience, and a good one, give me Elberfeld. One poor juggler on the bill with me at the Salamander Theatre had the misfortune to miss several of his tricks, and the way the audience managed to inform him of their disapproval was something to be remembered.

Otto Reuter, the famous German "komiker," has accepted a four weeks' contract in America, in 1905, and if he can postpone his German work, he will be seen in the "land of the dollars." Richard Nitro is the gentleman that signed him.

The Cory Brothers are again to the fore. Every time I have worked with them I find a different brother in the act. The originals separated some time ago, and one started a hotel in Antwerp, which he has given up, and he is now back in vaudeville with another act.

On March 15 an Italian gentleman named Guido Pugnoli was arrested in Dusseldorf, and gave as his profession "Music Hall Artist." On being searched it was discovered that he was a performer or "artist," but that his abilities were used to make false 100 lire notes, and he had quite a bunch with him. After a deliberate trial he was given a four years' contract by the judges, and is liable to be prolonged four more, as the French police are waiting to hold a confab with him.

In the large hall Zum Schwarzen Bär, in Nimpesch, a traveling theatrical company, under the management of Rudolph Mohr, was going through the first act of a play when Fraulin Emilie Haas placed a revolver to her head and shot and killed herself just at the finish of the act. It created a terrible sensation, and the performance ended right there and then. Disappointed love was given as the cause.

The enterprising "promoter" Krasnowsky, who successfully performed the so often attempted "Vanishing Manager-With-the-Week's-Receipts" trick, was arrested in Riga, Russia, while attempting to repeat the trick, and is now in durance vile. Not because he did not pay the artists' salaries, but because he failed to deposit the required "securities" with the Russian police.

A great many of the English newspapers headlined the death of La Belle Tortajada, but the lady can repeat Mark Twain's celebrated remark, that the humor of her death was "grossly exaggerated." It was the German soufflette, Giga Viarda, that shuffled off her mortal coil. Fraulin Viarda will be cremated in Hamburg. In Berlin the Circus Schuman has been drawing packed houses with their wrestling championships, the finals dwindling down to Jacobus Koch, Heinrich Eberle, Beck Olsen, and Omer de Bouillon. From what I know about these German wrestling competitions, it is certain that Eberle will win with Koch a good second, and possibly Bouillion a good third. The Berliner Panopticon has followed suit, and has another wrestling championship. They have challenged the Circus Schuman folks to compete with them, but this is only a cheap scheme to obtain free advertising, as all the wrestlers in Circus Schuman dare not do any wrestling outside of the circus building.

Herr H. Pahrenkamp, the old-time variety agent from Cologne, after several disastrous attempts at playing at "Manager," has been compelled to close up shop, and has returned to his old business. He is at the old stand, Barbarastrasse 19, in Cologne.

The Four Millions have found a suitable man to take the place of their partner, who died in Chicago, and are now working at the Wallbella in Weisbaden. Wood and Bates, Taciana, and Paul Minder Looping the Loop are the features of the Apollo Theatre in Dusseldorf.

Once more has Ida Fuller lost a case trying to stop a "fire dancer" named De Dio, who was at the Apollo Theatre. At the Court it was found that the only way to come to a decision would be to see the performance, so a special show was arranged, and the judges decided that there was no infringement on Miss Fuller's patent, as the material was not secured in the same manner as in the patent shown, so the case was given to the defendant. The last time Miss Fuller lost the same sort of a case was in Berlin, when she tried to stop an act called "She;" or, the Four Millions, from appearing.

Stuart, the male Patti, is playing a re-engagement at the Apollo Theatre in Kurnberg. The Happiness are making a terrific hit in Denmark and Sweden. As Carl Baugessow is a Dane, he is being featured as "the funniest Dane that ever put on funny clothes," so the Stockholm *Tidningar* of March 2 says.

HARRY HOUNDIN.

R. S. BENTHAM'S BENEFIT.

A large array of headliners voluntarily tendered their services for M. S. Bentham's benefit on Sunday evening last at the Grand Opera House. The artists appearing have all been exclusively controlled and booked by Mr. Bentham during the past season. Among the performers were George Primrose and Polley Boys, Eddie Fay, Alvey Bonciuk, Emma Caruso, Eddie Fay, William Gonid, Billy B. Van and Ross Beaumont, Houghier Sisters, Ethel Lovett, Rosario Guerrero, Cole and Johnson, Ernest Hogan, Rooney and Francis, Ford Brothers, Raymond and Caverly, Maddox and Wayne and Bailey and Madison. The stage was under the direction of Barney Fagan, assisted by Charles J. Fitzpatrick.

VAUDEVILLE IN BROOKLYN.

Miss Blanche Ring in her record-breaking achievement of playing two houses during the week, was the feature last week at the Orpheum. Her songs were new and sung in the delightfully fresh and easy manner that has always characterized her work. A new song on the "Bamby" style was exceptionally taken, and set the "imitation" song which brought over her well-known "Bamby" characterization. She proved a splendid drawing card, as she was phenomenal all week. After a lapse of three years, Gertrude Haynes made her reappearance in vaudeville, and created fully as great an impression with her "chair celestial" as she did in the days when her act was a most welcome addition to every bill. Her former violinist, James Birnes, was responsible for the music she is using this week, and is fully as good, if not better than anything she has ever used. Otherwise, the act remained the same as before. Ray Charles, her son, has a very pleasing voice of a peculiar quality, and was heartily encored. Great praise is due Miss Haynes for the success she has won in a line of work few have dared attempt. Louis A. Simon and Grace Gardner presented their comedy act, The New Coachman. They were assisted by Mattie Aubrey and Frederick Malcolm. There is not a comedy act to-day that can cause the uproar this act creates. Mr. Simon has been continually adding better lines and business till now it is a far cry from the start to finish. If other artists would imitate Mr. Simon in giving more time and attention to improving their work vaudeville to-day would be on a far better plane than it is. George W. Day scored one of the hits of the bill in his capital monologue. One of his best efforts is centered in a "sleepy" song, which is as realistic as one could desire, and won repeated encores. Mr. Latell was a fine non-singing artist, added much to the mount laughing bit. The banjo was in great demand; he was forced to repeat. Baker and Lynn pleased greatly in their funny skit, The Electric Boy. Sydney Grant in his clever imitations and stories of Archie, DeMoss Brothers and Clayton Jenkins and Jasper filled out an entertaining bill. This week opens the regular summer opera season, with The Fortune Teller as the offering.

At Watson's last week John G. Hart and company presented the hit of the year, which included Al. Wayne and Alex Lomax, Lyle Sisters and the DeMoss Brothers. The burlesque, The Brunette in White, proved acceptable, and Jimmy Britt as the drawing card showed his ability to hold down the feather-weight championship. This week Mrs. Dooley's Boarders is the burlesque, with Roger and Belle Dolan, Laurent and Carole, Weston Sisters, and Pettingill and DeForrest in the off.

VAUDEVILLE JOTTINGS.

Herrmann the Great is almost entirely booked up for next season in the best vaudeville houses in America. The act will undoubtedly create a sensation in vaudeville.

Corney Brooks, of Burton and Brooks, called for England on April 30 on the "Etruria," having been called there suddenly by the serious illness of his mother. He will return on the "Locana" May 28, in time to open at Keith's, New York, May 30. Bur-

VAUDEVILLE.

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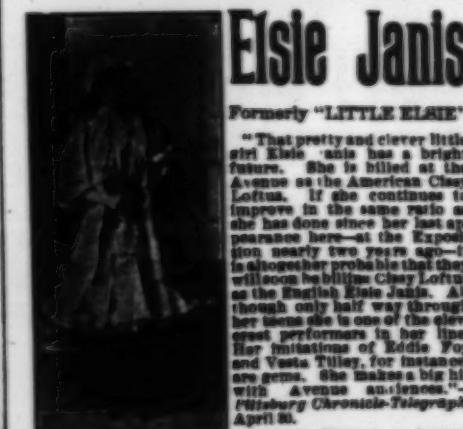
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A FEW EXTRACTS FROM PRESS COMMENTS

PHILADELPHIA. Keith's Chestnut Street Theatre, week of May 9. *The Telegraph*. . . his imitation of Henry Lee, the distinguished character impersonator, was perhaps the best thing ever done in that line on a local stage. Had any person who is acquainted with Mr. Lee's voice entered the theatre blindfolded while Mr. Tannen was rendering his imitation he would not have hesitated to take a solemn oath that he was listening to Mr. Lee.

The Firm. . . Julius Tannen, a newcomer, offered one of the cleverest turns seen here recently, consisting of a series of the best impersonations ever presented at the Chestnut Street House.

NEW YORK. *Chicago* in *The Telegraph*.—Tannen's announcements were somewhat indistinct as to whom he was about to imitate, but this could hardly be called a fault, as the imitation was recognizable immediately he began to speak. . . Higher praise than this cannot be accorded any artist.

ton and Brookes are now booked until April 30, 1905, over the Keith, Orpheum, Castle, Anderson, Hopkins, Moore, and Shea circuits.

The Vassar Girls, who have had a very successful season under the management of Dial and Armstrong, will close their season this week at the Davidson Theatre, Milwaukee, and will go to Winton Place, O., to rest for the Summer. They will resume work in September at Chase's Theatre, Washington, D. C. Mr. Armstrong will sail for Europe shortly, to make arrangements for a tour of the world by his attraction. He and Mr. Dial are also hard at work on another big novelty for next season.

Olympia Park Theatre, Chattanooga, Tenn., opened the season week of May 9, under the management of James A. Dakin, who has been connected with the resort for the past three seasons. The bill included Herbert and Nolan, Ball and Dorris, Rawis and Von Kaufman, Harry Fentelle, Gardner and Gardner, Four Briggs Children, and Lois Briggs. Week of May 16: Trask and Gladwin, Herbert and Nolan, Ball and Dorris, Mile, Armita, Burkes Trio, Elizabeth Miller, and Farber the Marvel made up the olio. The season has opened well.

The laughable sketch, The Spook House, in which Gus and C. Fisher and co. will appear, was written by M. Middleton. Mr. Middleton has several other sketches suitable for vaudeville.

Will H. Fields will begin his Summer season at Kennywood Park, Pittsburgh, on May 29, with Farm Park, Zanesville, O., to follow.

The Majestic Minstrels have recently completed a two weeks' engagement in the leading Western vaudeville houses and closed their Western time at the Orpheum, New Orleans. They opened at Proctor's Twenty-third Street Theatre on May 23.

During the week in which he produced Edward McWade's and Randolph C. Lewis' miniature melodrama, The Shadow, in Brooklyn, Caryl Wilbur met with a serious accident while wrestling with the villain in the play. He pluckily finished out the week, however, but has been under the doctor's care ever since, nursing a fractured rib. He expects to be all right within a few days.

The Gottsch-Lewis co., presenting the farce-comedy Schubert's, opened its season on May 23 at the Bijou, Richmond, with an entire circuit of Jake Wells' parts to follow. The acts include Three Faust Sisters, John and Lillian Hoover, Fred and Amy Gottsch, Leonard and Leonard, Delmore and Darrell, Orpheum Trio, Arthur Anderson, and Mason Duo.

Harry Ward, manager of the Ward Minstrels, was made a thirty-second degree Mason at the new Scottish Rite Temple, Joplin, Mo., on May 8. He was successfully operated on for appendicitis two weeks later, and will soon be deep in the business of the new Ward Minstrels again.

Andrew Mackay, manager of Mackay's European Circus, which will run all Summer at Hanlan's Park, St. Louis, just outside of the Fifth Regiment Canadian Artillery Band of Victoria, B. C., numbering fifty men, to give concerts before and after the circus. This is one of the notable bands of the English military service and the first band that England has ever allowed to visit America in full military uniform. After this engagement a tour of the principal cities will be made by the band.

Buck and wing dancing contests were a feature of the Black Patti Troubadours entertainment at the Columbia Theatre, Brooklyn, on Friday and Saturday evenings of last week. There were a number of clever contestants and handsome prizes were given by Voelck and Nolan.

An automobile, in which Lou Fields was taking an auto at Central Park on Sunday, became unmanageable and ran into a runabout, the occupants of which were thrown over their horse's head. The victims of the accident were badly bruised, but refused to make a complaint against Mr. Fields or his chauffeur.

William Gerald, who was to have presented a new sketch at Proctor's Twenty-third Street, this week, has postponed his production until June 13.

Adelaide Herrmann, with her own company, played her annual engagement last week to the largest vaudeville business ever done at the Bow Ton Theatre, Jersey City.

Robert Gran has made a wonderful discovery in a young girl who has a remarkable gift for whistling with her larynx, and he expects that she will create a genuine furor in vaudeville. She will make her first appearance at a concert in New Haven on Wednesday evening of this week. Mr. Gran is also doing the exclusive booking for Charles Hawtry, Jessie Millard, Florence Reed, Archie Boyd, Josephine Palmer, Augusta Glose, the Harvey Comedy Co., and the Champagne Dance from the Silver Slipper.

VAUDEVILLE PERFORMERS' DATES

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Abbott, Annie—Trent, Trenton, 23-28. Aerobic Girls, Eight—Folies Bergeres, Paris, France.

Adams, James R.—Luna Park, 14—Indefinite. Anderson, Arthur—Bijou, Richmond, 23-29.

Ambrose, and Briggs—Sydney, Can., 23-28. Albertus and Bartram—Circus Variete, Stockholm, Sweden, June-July.

Aldrich, Charles T.—Keith's, Phila., 23-28. Aldrich, and Carlile—Orpheum, Seattle, Wash., 23-28.

Allen, Searle and Violet—Keith's, Phila., 23-28. Keith's, Boston, 30-June 4.

Allison, Bertha—Keith's, Phila., 23-28. Allua—Luna Park, 14—Indefinite.

Anderson, Arthur—Bijou, Richmond, 23-29.

Anderson, and Briggs—Sydney, Can., 23-28.

Anger, Lew—Miner's Bowery, N. Y., 23-28.

Ashton, Margaret—Tivoli, London, Eng.—Indefinite.

August and Weston—H. and S. N. Y., 23-28.

Austin, Toosie—Palace, Sydney, Australia—Indefinite.

Avery and Hart—Shea's, Buffalo, 23-28.

Avon Comedy Four—O. H., Chicago, 23-28.

Bader, Lavelle and LeFever—Forest Park, Kansas City, 23-28.

Baker and Gage—Lakeview Park, Terre Haute, Ind., 23-28.

Bakerlinas, The—Orpheum, Los Angeles, 23-June 4.

Barclay and Wilson—Temple, Detroit, 23-28.

Barrett Sisters—Park, Providence, 23-28. Circle, N. Y., 30-June 4.

Bartington, Jos. D.—Queen, Dublin, Ireland, 23-28.

Barton and Ashley—Empire, Liverpool, Eng., 23-28.

Empire, Hull, Eng., 30-June 4.

Barry, Mr. and Mrs. Jimmie—Shea's, Buffalo, 23-28.

Bellavue Sisters—Proctor's, 23d St., N. Y., 23-28.

Bellavue Brothers—Poli's, Newark, 9-28.

Bennison, Bill and Daisy—Portland, Ore., 23-28.

Bengere, Valerie—Avenue, Pittsburgh, 23-28.

Bertoni, Helen—Hopkins' Park, Memphis, 23-28.

Davidson, Milwaukee, 30-June 4.

Bissett and Scott—Poli's, New Haven, 23-28.

Blind Tom—Avenue, Pittsburgh, 23-28.

Bloom and Cooper—Forest Park, Kansas City, 23-28.

Bond, Fred—Woolworth's, Lancaster, 23-28.

Bonnie Mac—O. H., Chicago, 23-28.

Bouton, G. R.—Lake View Park, Terre Haute, Ind., 23-28.

Borani and Nevarro—Proctor's, 23d St., N. Y., 23-28.

Boswell, Emma—Pastor's, N. Y., 23-28.

Brett, Jimmie—Howard, Boston, 23-28.

Brooks Brothers—Proctor's 5th Ave., N. Y., 23-28.

Brown and Bartoletti—Keith's, Phila., 23-28.

Buckner, Arthur—Shea's, Buffalo, 23-28.

Burbank Trio—Olympic, Chicago, 23-28.

Burdette, Madeline—Shea's, Buffalo, 23-28.

Burke, Juggling—New Grand, Victoria, 23-28.

Burton and Brooks—Keith's, N. Y., 30-June 4.

Burton and Brown—American, South Bend, Ind., 22-28.

Burns, Pauline—Circle, N. Y., 23-28.

Caldwell, Anna—Olympic, Chicago, 23-28.

Cameron and Toledo—Chutes, San Francisco, 16-28.

Carleton, Al—Woolworth's, Lancaster, Pa., 23-28.

Carlin and Otto—Arcade, Toledo, 23-28. Shea's Buf-falo, 30-June 4.

Carlin and Terry—O. H., Chicago, 23-28.

Carrie, Mile—East End, Memphis, Tenn., 23-28.

Carson and Willard—Howard, Boston, 30-June 4.

Carter, Robert—Columbia, St. Louis, 23-29.

Carter, Mandel—Park, Park City, 23-28.

Castellati and Hall—Mannion's Park, St. Louis, 23-28.

Chambers, Maude—Eldorado, Marseilles, France, 20-30.

Cherry and Bates—Idora Park, Youngstown, 23-28.

Olympia, McKeown's, Pa., 23-28.

Christian and Turner—Proctor's 23d St., N. Y., 23-28.

Holden and Webb—Keith's, N. Y., 23-28.

Holden and Forence—Keith's, N. Y., 23-28.

Holdsworth, Maud—Orpheum, Akron, 23-28. Olentangy Park, Columbus, O., 30-June 4.

Hoover, John and Lillian—Bijou, Richmond, 23-29.

Hopper, Edna Wallace—Cleveland's, Chicago, 16-28.

Hughes, Mr. and Mrs. Gene—Davidson, Milwaukee, 23-28.

Hull, Robert—Tempo, Detroit, 23-28.

Hines and Remington—Mt. Clemens, Mich., June 1-4.

Hoy and Lee—Park, Bayonne, N. J., 21-29.

Holbrook, The—Howard, Boston, 23-28.

Holtzman, Curtis and Webb—Keith's, N. Y., 23-28.

Holiday and Forence—Keith's, N. Y., June 6-11.

Holdsworth, Maud—Orpheum, Akron, 23-28. Olentangy Park, Columbus, O., 30-June 4.

Holmes, The—Battenberg's, Leipzig, Germany, 2-28.

Hoover, John and Lillian—Bijou, Richmond, 23-29.

Hopper, Edna Wallace—Cleveland's, Chicago, 16-28.

Hughes, Mr. and Mrs. Gene—Davidson, Milwaukee, 23-28.

Hull, Robert—Tempo, Detroit, 23-28.

Hynes and Remington—Mt. Clemens, Mich., June 1-4.

Irving Trio—Colorado Springs, 23-28.

Jackson, The—Miller's, Lima, 23-28.

Janis, Eddie—Polla's, Hartford, 30-June 4.

Jeffersons, The—Bijou, Oakdale, Wis., 23-28.

Jennings and Jewell—Crystal, Denver, 23-28.

Jerome, Nat St.—Arch St., Phila., 23-28.

Johnson and Wells—Pastor's, N. Y., 23-28.

Johnston, George—Musical, San Francisco, 16-June 4.

Kelly, Eddie—Orpheum, San Francisco, 15-June 4.

Kelley, Eddie—Orpheum, San Francisco,

VAUDEVILLE CORRESPONDENCE

CHICAGO, ILL.—Emmett Corrigan in Jockey Jones is the chief attraction at the Chicago Opera house 22-28, heading a bill which includes Smith and Fuller, Genaro and Bailey, Ferguson and Mack, Aven Comedy Four, and William Jerome Miller Olympic Four. Mortons, Edmiston, Zeb and Zarco, Marion Sisters, Ziegfeld and Kinea, Soper Sisters, Cleveland's; Edna Wallace Hopper and co., Potter Family, Lynch and Jewell, Raymond Teal, Mile, Latina, Smith and Arada, Mayme Gehre, and Paul Spadoni.—Trocadero: Blue Ribbon girls.—Sam Jack's: Transatlantic Burlesquers.—Items: Spadoni made an immediate hit at Cleveland's with one of the best acts ever seen here.—J. Bernard Lloyd has failed to respond to many openings, and Mayme Gehre's dancing was a decided hit.—The H. H. Bill last week was remarkably good, Creasy and Dayne carrying off the honors with The New Depot, a touch of nature capably acted. Myles McCarthy and Aida Woolcott were immensely popular in A Rose Toot's Dream, and Frey and Fields, Artie Hall, Tom Ripley, Wagner and Armin, Robert Fulgora, and Nichols Sisters all met with favor and plenty of it.—The Chutes open 26. The Coliseum opens early in July with Brooks' Band again. The Concerts of the C. O. H. staff, is on duty again after a severe illness. O. L. COLBURN.

BOSTON, MASS.—With the Fadettes still holding the stage at Keith's with their concertos the audiences are as large as ever, and the Summer season seems to have opened auspiciously. The other attractions are Monroe, Mack and Lawrence, Kreisel's dogs, Four Welsons, Village Choir, the Masses, Ten Brooks, Lambert and Ten Brooks, De Van Sisters, George C. Davis, Watson and Hills, Willis Holt Wakeland, and the biography. Doors do not open here until 1:30 p.m., and morning attractions is the thing of the past.—The Jersey Girls is the star at the Harvard Auditorium. Others are Harry and Eddie Fields, Charles and Fanny Van, Yamamoto Japa, Opera Bluff Trio, Hayman and Franklin, Marion Newtelle, Cunningham and Fowley, Gordon Sisters, the Dwyers, Nichols and Croix, Hobert and Rogers, Harry and Jessie Morton, the Holbrooks, Frederick, the kinograph, and the burlesque co. in Radium Days.—The Moonlight Belles at the Lyceum introduce Miles de Lome, Frederick Brothers, Burns and Rice and Roosevelt. The girls to complement the summer stock at the Palace this week is Seeback, Morris and Daly, George and Loretta Eppes, and Lyster and Cook.—At Austin and Stone's the variety contingent includes the Coltons, Sadie Palmer, Collins and Keene, Carroll, Fox and Cook Comedy co., Elsie Fuller, Franklin and Hopkins, Carroll and Baker, Zanfretta and Mansfield, and Crimmins and Mack.—Normandy Park will have its opening next week. Forest of Pines will have its opening this summer, but will depend on vanderbilt's regular season opening June 17, which will also be the date for Lexington Park. JAY BENTON.

PHILADELPHIA, PA.—Keith's New Theatre presents 25-26 Charles T. Aldrich, Victor Moore and Emma Littlefield, Press Eldridge, Taffary's dogs, Ward and Curran, Willis and Hassan, Poettinger's Ladies' Quartette, the Seyons, Bertha Allison, La Velle and Grant, Elisabeth and Jeane, Searl and Violin Allen, Brown and Bartoletti, Wilson and Davis, and the biography. This is the only house open in the centre of the city and attracts strongly.—At the Broadstreet Hopkins Trans-Oceanic Burlesquers appear with a good olio. Season will likely end week 30.—The Lyceum has a good card 23-28 in the Vanity Fair Burlesquers. Business good, and house may be open until after July 4. Week 30 the Night Owls head by Lottie Olson and Billy Hart.—The Arch Street Museum for closing week of the season 23-28 has Louise Gandy, Boyce and Beeson, Nat S. Jerome, Will and Edith Hart, Phillips, Bradford and the cinemograph. S. FERNBERGER.

KANSAS CITY, MO.—At Hopkins' Forest Park 12-21 an excellent bill drew good crowds nightly in spite of bad weather. Eva Tanguay was the headliner. She won loud applause and was compelled to appear several times. Madame Schell's performing lions was another very popular turn. The Smedley Sketch Club in The Little Mother also won much favor, while the Pantzer Trio, Lew Hawkins, and Bunn, Bunn and Burr were well received. For 23-28: Lew Bloom and Jane Cooper, Laura Milford, the Bader and La Velle, and Monroe and the Scarecrow.—The amateur carnival held at the Orpheum 15 brought out a large aggregation of more or less ability, some of whom were loudly applauded, while others were fairly hissed off the stage. There were some fifty acts on the bill, and the entire afternoon and evening were almost one continuous show, so long were the performances. The house was packed at both performances, and the event proved a fitting finale to a prosperous season. The New Majestics was the feature attraction 16-21. The last week of the season at the house, Mabel Carew and Gertie Hayes won the honors in the olio. Two American Macks, the Craigs, Harvey and Walker, Marie Barrison, and Farron and Fay made up the remainder of the bill. A benefit will be tendered Joseph Barrett, manager of the theatre, 22.—Item: Eva Tanguay was taken ill in the middle of the week and was compelled to cancel. She has returned to the stage in Springfield, Mass.

ST. LOUIS, MO.—The Columbia had a splendid bill week 16-21. Emmett Corrigan and co. being the headliners. For 25-26: Russell Brothers and co., Garvie and Thompson, Harriett Avery Strakoush, Joseph J. Sullivan and co., George Thatcher, Phil and Nettie Peters, James H. Cullen, Robert Carter and co., Pierce and Maisie, Lizzie Wilson, Three Campbells, and the kinograph.—At Forest Park Highlands 23-28 Staley and Birches, Agnes Lee, Marilyn and Lew Hawkins, Nina Amore, Wilson and Holmes, and Schenck Bros. were the headliners. Gorden opened 22 with a vaudeville bill consisting of Jimmie Wall, Fluke and McDonough, Montgomery and Pearl, Laredo and Blaize, Doherty, Powers and Carl Charles.—West End Heights did a good business week 15-21. The bill for 23-28 contains Ellis and Nowlin, Coskey and McBride, Musical Kiest, Dan Rockwell, and the Clockers.—The World Beaters offer a new burlesque at the Standard 23-28 called Frolics at the Park. A Trip to St. Louis and Wonderland. The Bill at Woodland Park for 25-26: Meek and Elliott, Frank O'Brien, Shannon and Lassier, Castaletti and Hall, and Frank Le Mondre. J. A. NORTON.

MILWAUKEE, WIS.—Davidson (Sherman Brown, mgr.); The Summer vaudeville season opened auspiciously 16, and two performances daily will be given. The first bill drew a good house and the following attractive programme was much enjoyed: Carlson and Otto, Almont and Dumont, Ziske and King, Josephine Grossman, Crawford, Arundel and Mabel King, Kenny Welch and Melvin—Star (F. H. Troutman, mgr.); Al Reeves Big Show drew a crowded house 15, and the performance gave immense satisfaction. The olio was made up of Van der Koer, Evelyn Fonner, Mullins and Corelli, Andy Lewis and co., and Al Reeves. Trocadero co. 22-28.—Grand (E. W. Kennedy, mgr.); An attractive bill was offered before a packed house 15. As specialties by Bartlett and Collins, Macrae and his dog, McCloud and the Crystaline—Crystal: The new bill at this popular resort drew well 15. Bill Andrews and his mules, Romolo Brothers, Jessie Worth Trio, Powers and Freed, Eugene Douglass, and the Crystalgraph motion pictures. CLAUDE L. N. NORRIE.

NEW HAVEN, CONN.—Poli's Wonderland (E. Z. Poll, mgr.); The Tiptoe was offered by Frank Mayne and co. week 15-21 and scored well with the large audiences. Cliff Gordon discussed the topics of the day so entertainingly that he won a place for himself in the hearts of the patrons of the Wonderland. Hale and Frances, Stanley and Brockman, the Brittons, one of the best colored acts ever seen here, the Sensational Boys, Leo, Morris and Waiters, De Witt, Burns and Tonetta, and the electrophotograph made up the bill. Week 23-28: Gillette's dogs, George Henry Trader and co., in David Garrick, Mozart Comedy Four, Sandor Trio, Bissell and Scott, Brooke Eltrym, the Vedmars, and the electrophotograph.—Items: Mr. Poll had his architect from Boston here this week and completed arrangements and plans for his new theatre. Ground will be broken in a few weeks and the building will be completed by next Spring if not before.—Louis Pelenzi, star manager at the Wonderland, will open next week a booth at Savin Rock this Summer, opening for the season 30. The Casino at the Rock will be managed by Mr. Stake and excellent vanderwill be given. JANE MARLIN.

NEWARK, N. J.—Proctor's: Mabel McKinley was the headliner 16-21 and made a decided hit. George C. Boniface, Jr., and co. also scored a success. Van Fossen and McCauley, Valvano Brothers, Emerson and Omega, Carlo, Green and Wiggins, and Mile, Rialto.—Waldmann's: Harry Morris and co. in A Night on Broadway was one of the best offerings this season. The annual benefit tendered by the executive staff was well received and the bill was at a premium. Besides the regular bill there were Tom Adams, George Holden, Leonhardt and Tresler, Gus Edwards, who sang for the first time his new song, "Good-by, Little Girl," which by the way, made a tremendous hit; Newark Banjo Club, and the National Trio. City Club 23-28.

FREDERIC T. MARSH.

PITTSBURGH, PA.—Avenue (Harry Davis, mgr.); The following form an excellent programme week 23-28: Blind Tom, Valerie Berger and co., Hengels Sisters, Mr. and Mrs. Jimmie Barry, Lavine, Claron Trio, Julius Tannen, Hale and Francis, Brothers Damm, Fred and Dare, Helen King Roselli, and kinograph. Edna Waller and co. are the headliners. Business very satisfactory, as usual.—Academy (Harry Williams, Jr., mgr.); Week 23-28 closes season of the house. Carr's Thoroughbred Burlesquers is the bill.—Kennywood Park: Week 23-28 in the new theatre; Fred and Annie Pelet, Tony Baker, Pompelet and Huber, and Edith Doyle. Cycle Whirl is the feature. The present warm weather makes the attendance large. ALBERT S. L. HEWES.

CINCINNATI, OH.—The last bill of the season at the Columbia 15-21 included Blind Tom, the noted pianist; Julian Rose in a clever monologue, the Flying Banjards, Five Juggling Mowats, Eddie Heron and co. in A Friend of the Family, Pierce and Roslyn in a strong singing turn, Herbert Lloyd, the tramp juggler; the Gotham Comedy Four, who proved an admirable quartette, and an excellent series of violinists. The Chestnut Park opened 15 with a vaudeville bill at the Pavilion, which included the Trocadero Quartette, Gladys Van, Dave Nowlin, and Miller and Kresek.—People's had the Bowery Burlesquers for a return engagement 15-21. Business good. H. A. SUTTON.

TORONTO, CAN.—Shea's (M. Shea, mgr.); Robert Hilliard and co. in No. 97 pleased. Others were Martini and Maximilian, Mr. and Mrs. Jimmy Barry, Parsons Brothers, Schuyler Sisters, John D. Gilbert, Dawson and June, and the kinograph. 23-28: Louise Gunning, Jessie Yeaman, Hal Godfrey and co., Shean and Warner, Ed F. Heyard, Foster and Foster, and F. W. Star. (F. W. Star, mgr.); Burlesque was brisk 16-21 and the S. R. O. sign was called on several times. The Bohemian Burlesquers were responsible. Fay Foster on 23-28. STANLEY McKEOWN BROWN.

WASHINGTON, D. C.—Chase's continues crowded at all times. F. B. Chase deserves it all. The programme week 23-28 presents Henry E. Dixey and co., Stein-Eretto Family, Reed Birds, Bradford and Valentine, Letta Gladstone, New York Newsboys' Quartette, and Milt and Mand Wood. Commencing 20: Paul Spadoni, Reno and Richards, Three Diamonds, and others.—The regular season at the Lyceum Theatre concludes this week with the engagement of the Tiger Lillies. The Lyceum Stock Burlesques co. begins 20 for an indefinite run. JOHN T. WARDE.

ARCADE, OH.—Week 15-21: Charmon was rearranged and made another big hit. The Dancers, Tyson and co. also score big. Clinton and his Dancers, funny. Willie Windsor as the colored nurse girl, and the Raymond Musical Trio were well received. William McGarry, a clever Toledo boy, gave an excellent dancing turn. The Lippincott sang and danced well. C. M. EDISON.

BALTIMORE, MD.—The Kentucky Belles co. is at the Monumental Theatre week 23-28. Burke Brothers, Hailey and Moehan, Gaston and Stone, Aleene and Hamilton, Gray and Graham, Reliance Quartette, Claire Maynard, Ed Morris, and Rita Basilio make up the co. HAROLD RUTLEDGE.

PROVIDENCE, R. I.—Westminster (George H. Batcheller, mgr.); Moonlight Maid 16-21 made a bit with large houses. Two stints and an old farce were the average were given. Buttry Burlesquers made up 23-28. HOWARD C. RIPLEY.

DETROIT, MICH.—The Temple maintains the excellent standard set some weeks since with a big bill 16-21. The Eight Vassar Girls in a very artistic musical and dancing act, Valerie Berger and co. in Billie's First Love, Digby Bell, who got a big reception; Clarice Vance in her latest coon ditties, Harry Le Clair, who made a hit of large proportions; Kelly and Kent, Cordia and Maud, Fongo and Leo, and the kinograph all pleased. Robert Hilliard, presented by June Pelet, (a Detroit chanteuse). The Little Girl co. 97, and McIntire and Heath week 23.—At the Avenue week 9-14 Annie Abbott demonstrated her mysterious power in a number of interesting tests. Francesco Bedding and co. in The Castle Queen, a bright sketch; the four Dunbar in a marvelous flying act. Crane Brothers, George Thatcher, Gallagher and Hill in The Misty Huntsman and the Scarecrow, Mildred Grover and her "picks," Bush and Gordon, and the kinograph merited the applause they received. Week 16-21: Edna Mayne and co. (Edna) Ethel Robinson, a Detroit young woman, who sang acceptably; Mr. and Mrs. Gene Hughes; Eckert and Berg in The Land of Two Moons, by W. W. Prosser, and Hayward and Hayward. Creasy and Dayne and Jean Dandy week 23.

JERSEY CITY, N. J.—Bon Ton (Thomas W. Dinkins, mgr.); A fine house bill was put on 16-21 to crowded houses, and the best of satisfaction was given. Madame Herrmann headed the bill, and she had a number of new tricks to offer. She is a clever worker and made hit. She is a new sketch artist. King and Queen, and talked herself into favor, and she had them laughing for twenty minutes. The Rice Family are talented musicians. The Three Kestons were the hit of the bill, and "Buster" was a treat. He is a clever "Kid." Murphy and Francis are a good colored team. The Fitzgibbons-McCoy Trio made a hit with their clear comedy. Henry and Roy in illustrated songs were a novelty. The Utopians 23-28: Genetics to Manager, Fred Dinkins, the attachés 30.—At the Park Theatre at Bayonne opens 21 with Favor and Sinclair, Wilton Brothers, the Gleasons, Mayme Remington and her "picks," and Hoey and Lee. WALTER L. SMITH.

PEORIA, ILL.—Main Street (Will Nash, mgr.); Week 15: Alixons, De Epin and co., Lillian Mayo, Claude Radcliffe, Walton and Walton, Marie Alba, and Billy James. Excellent bill.—Same Souci Garden (Urban Amusement Co., mgr.); This new place of amusement opened to capacity week 9. It is situated in the heart of the city and judging from the success it will be a great success. Mr. Ernest Forrest, Whelan, and Phelps. Mr. and Mrs. Larry Shaw, Frank Dunn, Casad and De Vesce, and Maria Alba all contribute to an excellent bill.—Weast (C. F. Baltson, mgr.); Week 9: Shannon and Lucier, Ilos and Mendosa, Salora and O'Brien, Lane and O'Brien. Excellent bill; good crowds. Week 15: Waller and Schuch, Cano and Cano, Harris and De Los, Conwell and Hunter, and De Laney and Estella. Fine attendance and good bill.—At F. Jacobs prop.: Week 9: Stock co. in. A Southern Romance and specialties. O. K. attends.

COLUMBUS, OH.—Obstinate Park Theatre opened for the season 15, and the change from stock to vaudeville seems to have been one desired by the public, as the attendance, considering the weather, has been more than could reasonably be expected. W. W. Prosser, who is managing the theatre this season, has made a departure from the custom observed in this city heretofore with regard to vaudeville. The manager and the booking agent intended of securing a big number of sets, all of moderate merit and costing but moderate amounts, he has cut the number to six, with two very high-class acts and four of acceptable worth. Frederick Bond and co., Mile, Latina, Georgia O'Ramey, Eddie Mack, Mooney and Holbein, and Soto Sunstar comprised the bill. Bond and Sunstar were especially well received.

BIRMINGHAM, ALA.—Bijou (Ed E. Williams, mgr.); A very excellent bill is offered week 16-21, headed by Walther and Kramer. Other acts are the Lovers, the Lucifers, and Edna Davenport. The Lucifers and Edna Davenport were given cordial receptions. Attendance was hardly up to the average, as vaudeville has never seemed to be overpopular in Birmingham. This week closes the season.—East Lake Park is billed to open 23 and the offering at the theatre, which has undergone extensive repairs and improvements, will be the Dixie Troubadours with Bertie Hoffman and Rita Peartree as headliners. Jake Wells has spared no expense in introducing every available novel feature for park entertainment and a fine attendance is anticipated.

LOS ANGELES, CAL.—Orpheum (Clarence Brown, mgr.); The bill week 9-18 was good and the house did R. O. business. The Four Mortions are a jolly good family of funmakers and kept every one laughing. Wilfred Clarke and co. put on an exceedingly clever skit entitled No More Trouble. Lew Sully was a big winner from the moment he put on the stage. Petite Adelaide did some intricate dances and is a real hit. Other acts include Tony Wilson and Heloise, Eddie Ingalls, Ethel Lovay, and Mile, Amore.—Elery's Royal Italian Band finishes its long engagement at the Chutes 15, and gives a farewell concert at the Mason Opera House 16. The band has won great favor with the music lovers of this city.

SAN FRANCISCO, CAL.—The feature of the Orpheum bill week 9-18 is the singing of Madame Glapoffski, a very fine prima donna soprano. Gertrude Carlisle and Sedg. Midgley present a tonic. Clara Balerini does clever dancing. George H. Wood dances with his partner, the charming Ballerini! Misses Nasch and Hali Merritt get their share of applause. Jessie Davis and co. for second week presented Edmund Day's Pals, and it proved as great a sensation as it was last week. The biograph closed the bill.—The Chutes in presenting 9-16 Barr and Evans, Three Milliards, Queen, Stowe and Diamond, Bowers and Curtis, Fle Adler, Mildred Manning and the antiscope.

SALT LAKE CITY, UTAH.—Novelties (George Wood, mgr.); Week 9: Bill Lambert, Lumbers and Loran, Lansing, Clegg and Donston, movie pictures and the like.—Utah (William Gourley, mgr.); Jason Wilson, Ed Poulter, Mildred Eddy, Schoenwerk, Jennings and Jewel, Four Bragdons, and Uniqueoscope. Good business.—Item: Manager Gourley, of the Unique, opened Utah National Park May 15. It is situated in the heart of the city. Open air vaudeville performances, dancing, etc., are to be the amusements. Manager Gourley will not allow liquor to be sold on the grounds. Owing to the location and to the class of people catered to there is no reason why the park should not be successful.

YOUNGSTOWN, OH.—Idora Park (Ed Stanley, mgr.); This pretty Summer park will open 22 with free sacred concerts. Theatre seats have been roofed and performances rain or shine will be given. For the opening week: Martineti and Grossi, Anna Whitney, Cherry and Bates, Davis and Wilson, and Brothers Devan. Professor Ben Beck will have charge of the music.

MADISON, WIS.—Flom's (Fred Flom, mgr.); Week 9: Gilroy, Hayes and Montezuma, McKinney and Reed, Mary Holland, Ferguson and Passmore, James White. Good bill, drawing fairly well. Week 16-21: Clipp and Dean co., Charles and Marie Hecklow, Homer and Desme, Rodney and Wills. The house will close late in June, after a very successful season.

BRIDGEPORT, CONN.—Poli's (S. Z. Poll, mgr.); Max Waldon's female impersonations are proving a taking novelty 16-21. The Farnum-Nelson acrobats are good seconds, and the "all-good" remainder of the bill is the Four Hills, Jordan and Harvey, Vernon, Farmer and Gilbert, and the electrophotograph.

PARK CITY, UTAH.—Family Theatre (F. M. Woolworth, mgr.); Sam Jackson, H. C. H. and the Four Hills, Jordan and Harvey, Vernon, Farmer and Gilbert, and the electrophotograph.

PATERSON, N. J.—Bijou (J. Henry Rowley, mgr.); High Flyers 16-21; poor co. to poor business. Metropolitan Burlesques 23-28.

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Orpheum Circuit, May 20, for four weeks. Open Comic Opera August 15, with Hamlin and Mitchell's "The Enchanted Isle."

W. Richards, mgr.; Mr. Richards is now to Saginaw, but has had lots of experience with Summer amusement enterprises, having been manager of Wenona Beach Casino at Bay City, for several years. He will be back soon, who are under the control of the Saginaw Valley Tractation Co. An excellent line of attractions have been booked, which will alternate between each Casino semi-weekly. The attractions for the opening week 20 are Eckert and

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AMATEUR NOTES.

The Mikado was given by Kansas City society amateurs recently under the auspices of the Women's Auxiliary of the Merchants' and Manufacturers' Association, for the benefit of the home gardening prize fund. Among those in the cast were Vernon Stiles, formerly of the Bostonians, and Martin Van Bergen, of The Burgomaster company. The others, who were amateurs, were Callie Clark, Georgia Tripp, Ethel Patton, Mrs. Wm. H. Cline, Virgil Hobson, Frank O. Statler, F. M. Dickenson, Lou Bennett. The stage work was under the direction of Mr. Stiles and George Elliott Simpson had charge of the music.

During gala week of May 3 Miss Isom's students in oratory produced the tragedy of Julius Caesar at Oxford, Miss. This was the programme: "At the University of Mississippi, Tuesday, May 3rd, Miss Sarah McGhee Isom presents her company of Elizabethan players in the excellent concerted Tragedy of William Shakespeare's Julius Caesar. As it has been often (with great applause) played publicly by the Right Honourable, the Lord of Humdon, his servants. Aut Nunc Aut Nunquam, London, 1602. Now done by Sarah McGhee Isom, her players, University of Mississippi, 1904. Prologue, Stark Young. Columbia College, N. Y.; Julius Caesar, Stark Young. Tococooch, Miss.; Marcus Brutus, Ed. T. Gilmer; Water Valley, Miss.; Octavius Caesar, George Robertson, Hattiesburg, Miss.; Marcus Antonius, Stokes Robertson, Hattiesburg, Miss.; Cleopatra, Bailey Hardy, Columbus, Miss.; Publius Lena, B. R. Beckett, West Point, Miss.; Publius Lena, A. C. Chase, Memphis, Tenn.; Cassius, Julius Dawson, Oxford, Miss."

The Chimes of Normandy was produced at the Colingwood Opera House, Poughkeepsie, N. Y., recently, by the Poughkeepsie Club, assisted by local amateurs, under the direction of Carroll E. Macomber, and scored such a decided success that it was repeated. The production easily surpassed all previous amateur operas in Poughkeepsie. In the cast were John King, William G. Mattern, John G. Holmes, Fredricka Gossman, Robert G. Graham, Emma Nicht, Mrs. George Boyd, Nina McCulloch, Clara J. Coover, May Stockholm, Josephine Prey, Miss L. N. Krueger, Grace A. Furling, Grace F. Riley, Ethel Rose, Mabel V. Rose, Isabel G. Nelson, Beulah E. Tompkins, Ida E. Vanderpool, Hazel Wilbur, Cora E. Rhodes, Marie E. Deel, Mary F. Rock, Gladys R. Jacobs, Margaret M. Burt, Irene M. Rock, Eddie A. Hunter, Georgiana Cole, Marion Keeler, Anna E. Moore, Anna E. Moore, F. Hopper, Mrs. M. F. Lihon, Wilford G. Rose, John B. Robinson, George J. Lomb, William J. Channay, Eugene G. Bloomer, Arthur N. Brooks, Allen A. Schoonmaker, William H. Irish, L. M. Bull, Hugh Brady, Leion P. Rotabrook, Edgar A. Pardoe, William T. Lawrence, J. Harry Shrove, Lew Mosley, James G. Adams, Leslie S. Wood, Fred L. Brown, William J. McLaughlin, Thomas Ettridge.

The Iowa State Normal School, at Cedar Falls, Ia., will give its seventh annual class play June 8, when the senior class of 1904 will present *An You Like It?* The cast will be as follows: Duke Senior, Frank Hart; Duke Frederick, Carl Misquidine; Oliver, John Dixon; Orlando, George Wallace; Tonadone, Bert Callahan; Jaques, Thomas Taylor; Charles, the Wrestler, C. E. Cawelt; Jaques, Percival Marce; Amiens, Charles Bradman; Adam, W. P. Jensen; Colin, shepherd, Raymond Dix; Sylvius, shepherd, Ernest McConkie; William, a forester, Kris Fessenbeck; Rosalind, Ruth Eloff; Celia, Vida Keene; Audrey, Julia Bucklin; Phoebe, Oda Fuller.

At Philadelphia recently there was a revival of *Ioanthe* by the Savoy company. Mrs. Joseph Hunting as Phyllis, Margaret Thuroun as Queen of the Fairies, Augustine Houghton as Ioanthe, Charles Francis Ward as the Lord Chancellor, Hugh H. Riddle as Stephen, were excellent. Three "show girls" must be mentioned—Julie Phillips, Carlotta Grimaldi, and Pauline F. Morris. There were three other very reliable under the supervision of Percy Legge, musical director, and Joseph Craig Fox, stage-manager.

The *Taming of the Shrew* was given for the benefit of the Floating Hospital by the Lend-a-Hand Dramatic Club in Potter Hall, Boston, on May 11, afternoon, before a distinguished audience. The principals of the cast follow: Baptista, Marjorie Conant; Vincentio, Ellen Carroll; Lucentio, Marion Parker; Petruchio, Ethel Hale Freeman; Grumio, Ethel Howland; Hortensio, Alvin Eggle; Tranio, Alice Pease; Willard, Leon P. Rotabrook; Edgar A. Pardoe; William T. Lawrence, J. Harry Shrove; Lew Mosley, James G. Adams, Leslie S. Wood, Fred L. Brown, William J. McLaughlin, Thomas Ettridge.

The Museum Hall at the State University in Salt Lake City was well filled on the night of May 6 by students in attendance on "a grand funereal, including A Midsummer Knight's Mare, by a bunch of Varsity fellars—play with good actors, a dance with good music, and something good to drink, all for two bits." The cast follows: Lyndsay, Gorrie Strobel; Demetria, Deep Pi; Hermia, Forbes; Helena, Fanny Moore; Oberon, Sir; Titania, Auntie Morrison; Puck, K. Hamilton; Knave of Hearts, Mother; Pinocchio, Juddie Judd; Two Bands of Fairies, Juddie Judd; Queen, Bill Mifflin; Snug, Tuck Tucker; Bottom, Tomie Thomas; Flute, Bumper Johnson; Snout, Jack Forester; Starveling, Ike Alexander. A dance and social followed the play with sun-dry and divers refreshments.

Members of Northern Lodge, F. and A. M., of Newark, N. J., have organized a dramatic club, to be known as Northern. The membership is limited to the Masonic fraternity. These are the officers: B. E. Chapin, President; J. B. Sandmeyer, Vice-President; E. R. Francher, Secretary; F. Edward Riley, Treasurer; Directors: C. W. Davis, W. J. Branda, F. H. Mills, Edward Phillips, William Mayer.

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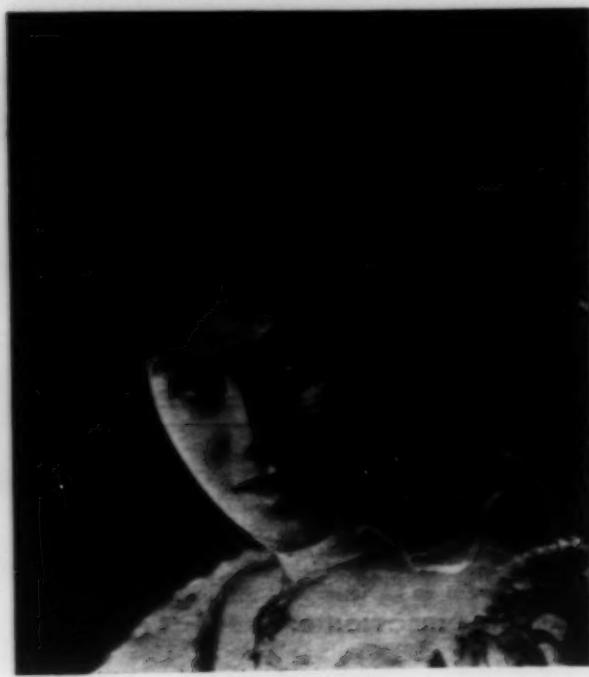
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